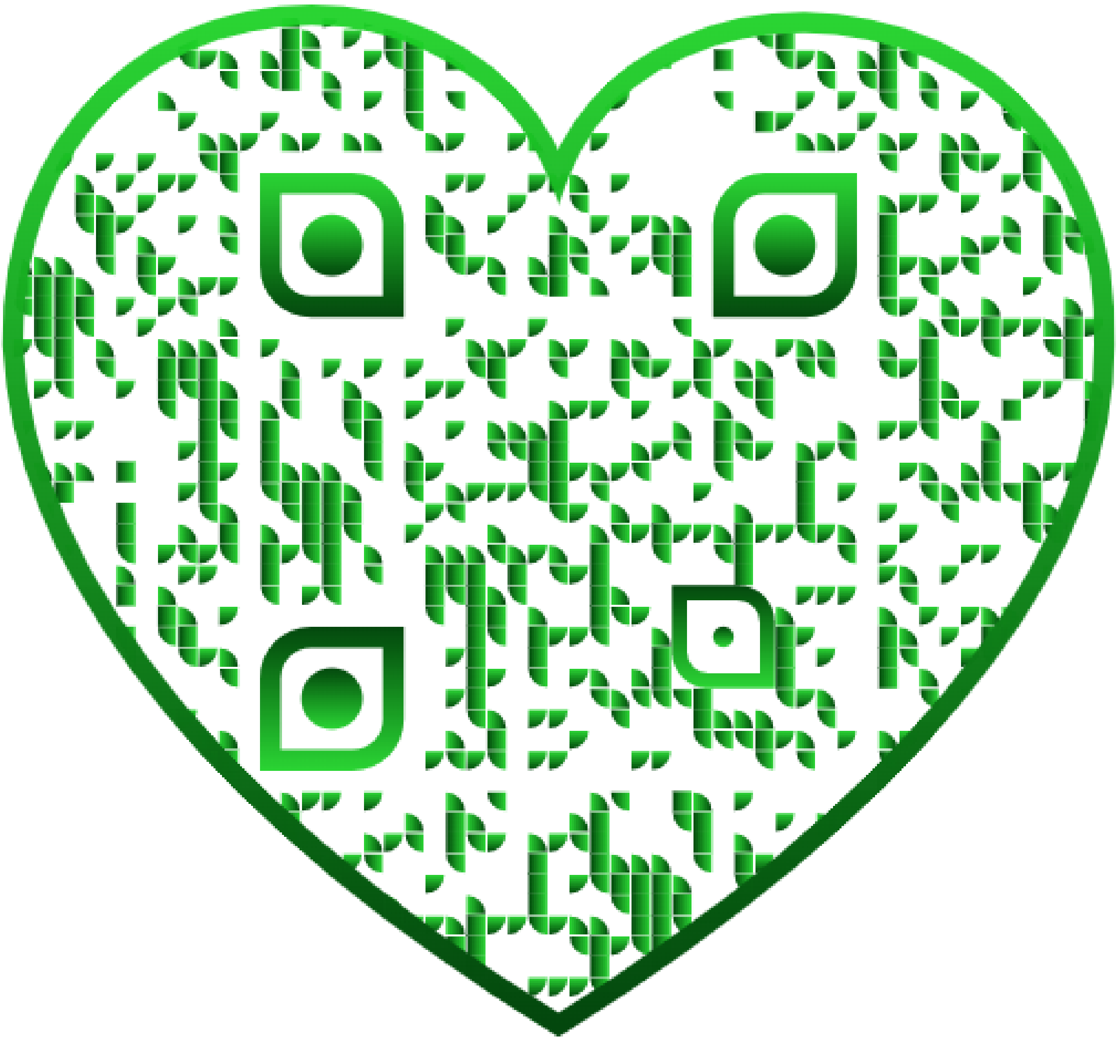
BETA

developments in
photography

ISSUE 57 OCTOBER 2025



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Cover image ‘Blind’ [detail] from the series ‘The Beginning of a Story’ © Nasser Malek

BETA developments in photography
Issue number 57 October 2025
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AL RAWI Basil #4
ALTMAN Ben #19
ANDERSON Lewis #28
ANDERSON Ri #22 & #50
ASHTON Robert #46
AZHAR Che' Ahmad #18
BACON KIDWELL Angela #5 & #16
BAKER Ben #41
BARKER Mandy #13
BATEMAN Edward #22
BECKER Craig #19
BELL Marcus #53
BENSON Steven #46
BIDEGAIN Ray #47
BINI Alfredo #24
BIRD Leon #11 & #16
BLACKWOOD Christa #10
BLAKE Jason #26
BLANCH Alice #5
BLENKINSOP Philip #38
BODIN John #10
BOGACZEWICZ Peter #41
BOGARTTE J Karl #37
BOGUE Terence Stewart #6
BONANNO Simona #7
BOSCAINI Gloria #50
BRADLEY Todd #22
BURNSTINE Susan #9
CAGA Jan #15
CARLILE Brad #12
CARTIER F & D #10
CASH Neil #1 & #23
CATO John #6
CHAMBERS Tom #39
CHANG He #15
CHASKIELBERG Alejandro #16
CHEN Calvin #22
COBURN Daniel #26
COCKBURN Gary #18
CONE Cathy #50
CONROY Juliette #10
COOPER Dean #36
CRAVER Neil #8
CRESPO Carlos #11
CRISPIN Judith #1 & #30
DANIEL Sandy #31
DAOUST Nathalie #24
DARE PARKER David #49
DATTO Arko #18
DAVIES Owen #54
DAWSON Alec #10
DE MAAR Marrigje #6
DECYK Slavo #1
DE LUCA Gianmaria #55
DENEVAN Monica #35
DEPERLINGHI Jerome #37
DHERVILLERS Nicolas #16
DOUGLAS Mieke #55
DUNPHY Peter #4
DUPONT Stephen #16
DYACHYSHYN Yurko #4 & #16
ELMS Greg #5
ELY Allyson #53
ERB Carol #22
ESTABROOK Argus Paul #28
EVANS SMITH Heather #54
EVERTON Samantha #28
FAHRENKEMPER Claudia #6
FORMAN Fran #34
FOURNET Annette #14
FREDERICKS Scott #24
GEORGE Daniel #25
GILLET Francois #52
GLATTAUER Silvi #17
GOLDFINCH Karena #1 & #46
GOLLINGS John #1
GRIES Patrick #3
GRIFFIN Brian #39
GRIFFITH Tim #1
HABERL Judy #35
HARDING PITTMAN Robert #9
HARMAN Amanda #19
HARRIS Sam #16
HARSENT Simon #15 & #55
HASI #30
HAY John #12
HEITCHUE Jackie #48
HENDERSON Darren #35
HENSHAW JK #40
HEWITT Tony #6
HIRSCH Robert #56
HOLLOWAY Craig #7
HOOPER Mark #29
HOPE Tim #3
HORAN Keith #9
HORIUCHI Ryotaro #37
HOVSEPIAN Aram #22
HULDEN Jodie #48
ISAAK Carol #30
JACKSON Tony #8
JANTZEN Ellen #25
JANTZEN Michael #23
JEON Diana Nicholette #37
JIE Pan #35
JOERGENSEN Ole Marius #21
JONES David #50
JOREN Gerhard #1
JOSLIN Russell #6
KAIN Sharon #29
KANASHKEVIC Mitchell #16
KARLINSKI Wojiec #43
KATSAROVA Boryana #16
KAZANJIAN Jim #27
KEARNEY Tony #2
KEEVER Kim #18
KELLNER Thomas #16
KEMP Ian #38
KERN RJ #33
KIM Sungmin #23
KIRKPATRICK Bear #12
KISTNER Horst #31
KLEIN Sandra #26
KOURAKOU Antigone #45
KOZHANOVA Mariya #11
KOZKA Bronek #49
KRIVIC Matjaz #20
KRUGH Kent #12
KURLAT Galina #4
LABOILE Alain #47
LANGFORD Mike #56
LECHNER Jurgen #13
LEUNIG Helga #23
LEVENTIS Chris #54
LEVY Moises #54

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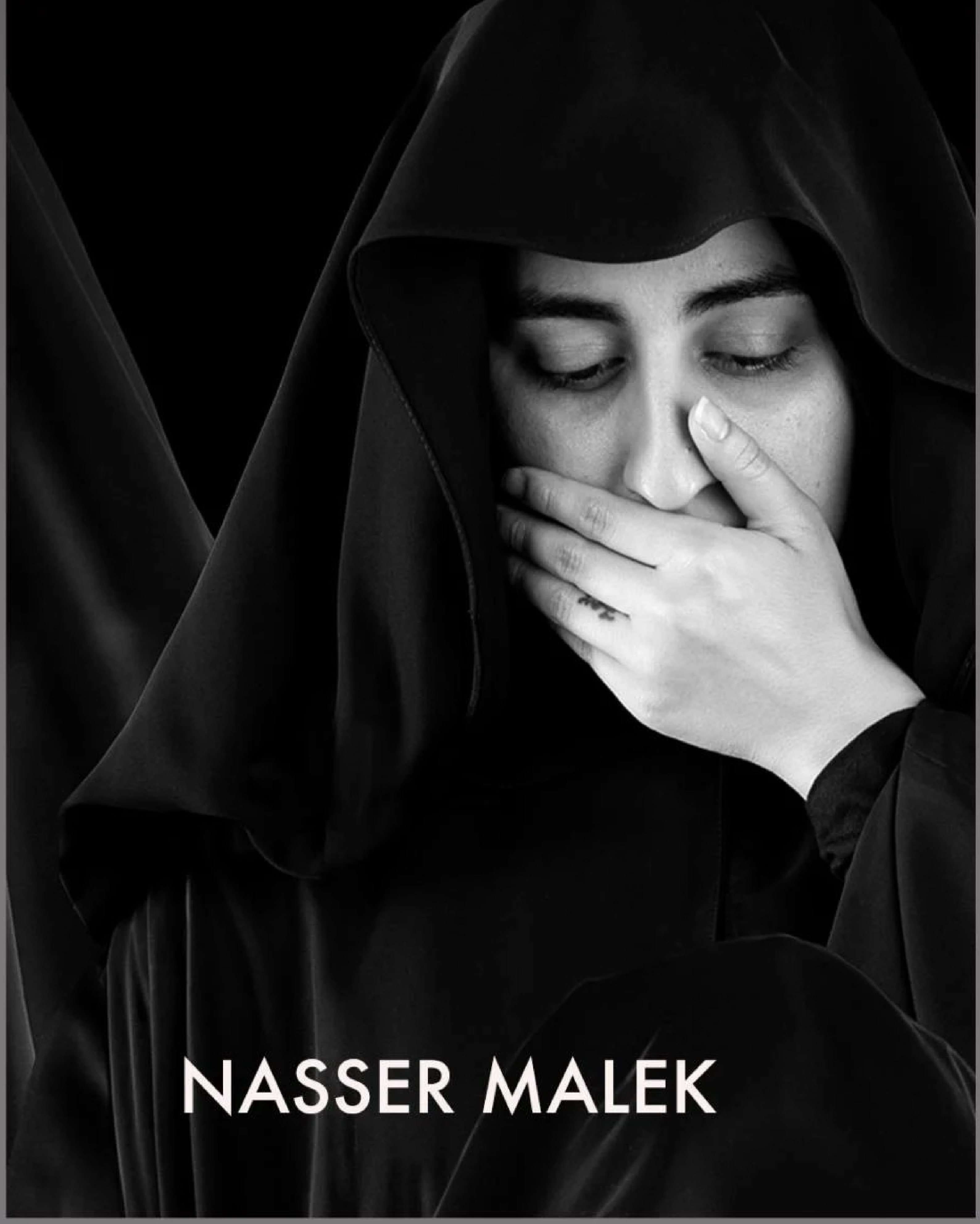
MALEONN #1 & # 6
MARCIN Ben #3
MARSHALL Steve #8
MARTINEZ Rebecca #43
MARTINO Andrea #53
MASON Belinda #16
MASTERS Michael #8
MATHIESON Malcolm #44
MATTHEWS Janet #52
MC CAIG Amber #16
MC GRATH Mick #27
MC KEAN Charles #56
MC KIECH Murray #43
MEEHAN Niall #39
MELDER Keith #17
MILLER Nathan #7
MILLOTT Richard #16
MIRACOLO Debbie #45
MOORFOOT Jeff #55
MORAN Robert #14
NINOMIYA Naohiro #23
NORTON Michael #1
O' SHEA Meredith #6
PAGE Colin #6
PAINE Jeff #17
PALIOS Christos J #45
PANEBIANCO Catherine #48
PANG XianLiang #16 & #27
PAPAS VERGARA Vicky #24
PARASCANDOLA Mark #34
PAYNE Christopher #19
PENG Abbey #25
PENG Xiangjie #21
PERETTI Viviana #2
PESTEREV Sergey #29
PETRUCCELLI Louis #52
POND Lori #29
RANKEN Jackie #6
RANSOM & MITCHELL #19
RASMANIS Kara #1 & #16
REED Mike #44
REINHART Johannes #21
REZA #47
RIBART Guilhem #52
RIDER Paul #45
RODICK Frank #40
ROGERS PRITZL Michelle #13
ROPP William #14
ROSS Doc #6
ROTHE Frank #9
RUOTED Robert #5
SAGUY Dotan #33
SARINANA Joshua #28
SASAKI Kazuhiro #32
SCALONE Steve #41
SCHAFFER Rod #2
SCHEURWATER Hester #6
SCHILL Allen #30
SCHMIDT Kyra #26
SCHNEIDER Wendi #40
SCHNELL Jean #27
SCIBELLI Anthony #9
SCRIBA J #16
SEYBOLD Silke #36
SEXTON-LARSON Rebecca #42
SHANEWAZ KHAN Mohammed #42
SHAYEN Vikk #2 & #6
SHEN Chao Liang #20
SHEPPARD Gary #7
SHERROD Judy F #5
SHIM Jai Yon #2
SIKORA Tomek #25
SIMONUTTI Lauren #1
SMALLMAN John #17
SPENCER Jack #43
STALLER Jan #20
STAPLES Tamara #39
STERNBACH Joni #18
STEVENS S Gayle #5
STEWART Rodney #42
STILLINGS Jamey #40
STONE Elizabeth #42
STONEMAN Emma #7
SUNDET Dida #17
SURRATT Dawn #38
SUTTON Jonny #49
TACON Dave #16
TADROS Ingetje #14
TERLIZZI JP #32
THOMSON Matt #17
VANDERHILST Robert #49
VANNIER Michele #16
VANWELLEGHEM Frederick #3
VENEZKY Martin #32
VERSTEEG Greer #11
VICTOR Eric #46
VINCIGUERRA Guy #6
VLASENKO Vsevolod #15
VUKOBRATOVIC Rina #4
WADDINGTON Rod #5
WAGENSTEIN Oded #31
WALLS Rob #20
WALTON HEALEY Nicholas #36
WASHBURN Peggy #41
WERTHEIM Andres #13
WESTON Grace #44
WEYLAND Ingrid #48
WILKES Becky #32
WILLIAMS David A #16
WILLIAMS Michelle #17
WITHAM Kimberly #53
WITMAN Deanna #3 & #33
WRIGHT Rick #33
WRIGLEY Ben #16
YU Ningtai #34
ZAHORNACKY Michal #56
ZAMMIT LUPI Darrin #16
ZEILON Elisabeth #6
ZEISS Rebecca #34
ZHAO Zengyi #21
ZUPCO Ion #47

ROBERTO SALGO

Roberto Salgo was born in Cagliari in 1959. He has always had a passion for travel, but it was in 1995 that he decided to delve into photography to better express what excited him while visiting unknown places. He wanted to explore two diametrically opposed aspects: on the one hand, reportage - with a predilection for Asian countries, South America, Africa, and the Middle East; on the other, photography of urban and industrial architecture. In the field of reportage he has exhibited in several solo shows and has edited and narrated through images, together with other photographers, two books published by Silvana Editoriale on South Sudan, *Equatoria, 12th Parallel Between Past and Present* and *Equatoria, 12th Parallel: The New State of South Sudan.*

He has received several awards in various national and international competitions, and his reportage in Afghanistan has been published in National Geographic. As for industrial photography, his career has developed through group and solo exhibitions in Italy and China. He has published a book entitled *Dighe della Sardegna* (Sardinian Dams) published by Ilisso, and his project *Steel Life* was featured in the German magazine LFI (Leica Fotografie International).

WWW.ROBERTOSALGO.NET

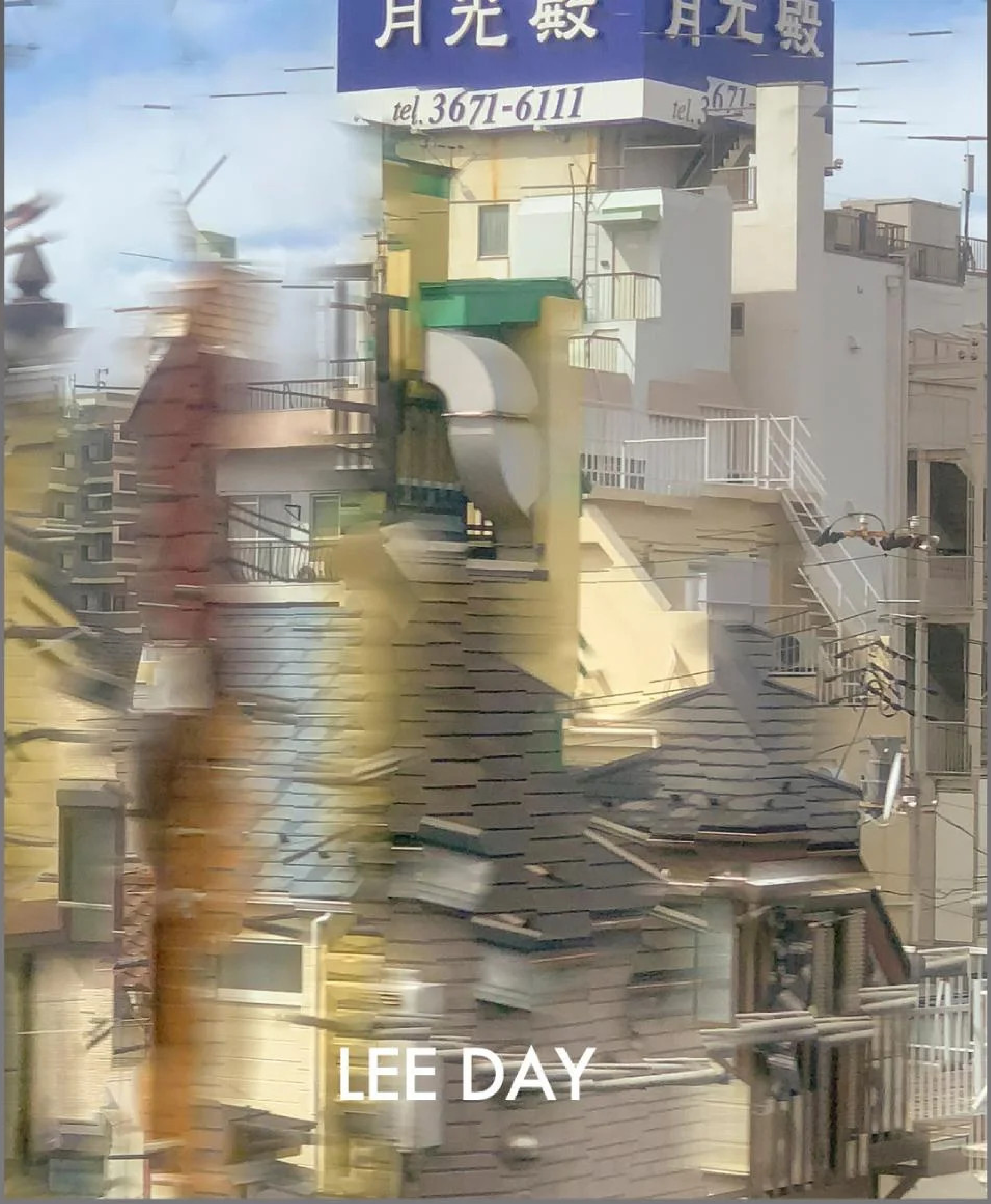


NASSER MALEK

Nasser Malek was born in 1960 in Ras Al Khaimah (United Arab Emirates). He holds a BS in Law and is the father of two children. He has earned titles in photography including Master FIAP from the International Federation of Photographic Art, Grand Master from the Global Photographic Union, and BPSA from the Photographic Society of America.

He began his photographic journey in 1986 and has specialized in conceptual photography since 2012. His work has been exhibited internationally, including at the Dubai Photo Exhibition (UAE), Huangshan International County Photography Festival and Yixian International County Photography Exhibition (China), Glowing Spectra (Oman), Meadows Mask Art (Venice, Italy), the Salvador Vilaseca Museum (Reus, Spain), as well as the 19th Asian Art Biennale in Bangladesh 2020.

He has worked on his project "Beginning of the Story" for eight years and is now working on a new project called "They Gone". He is retired since 2020.



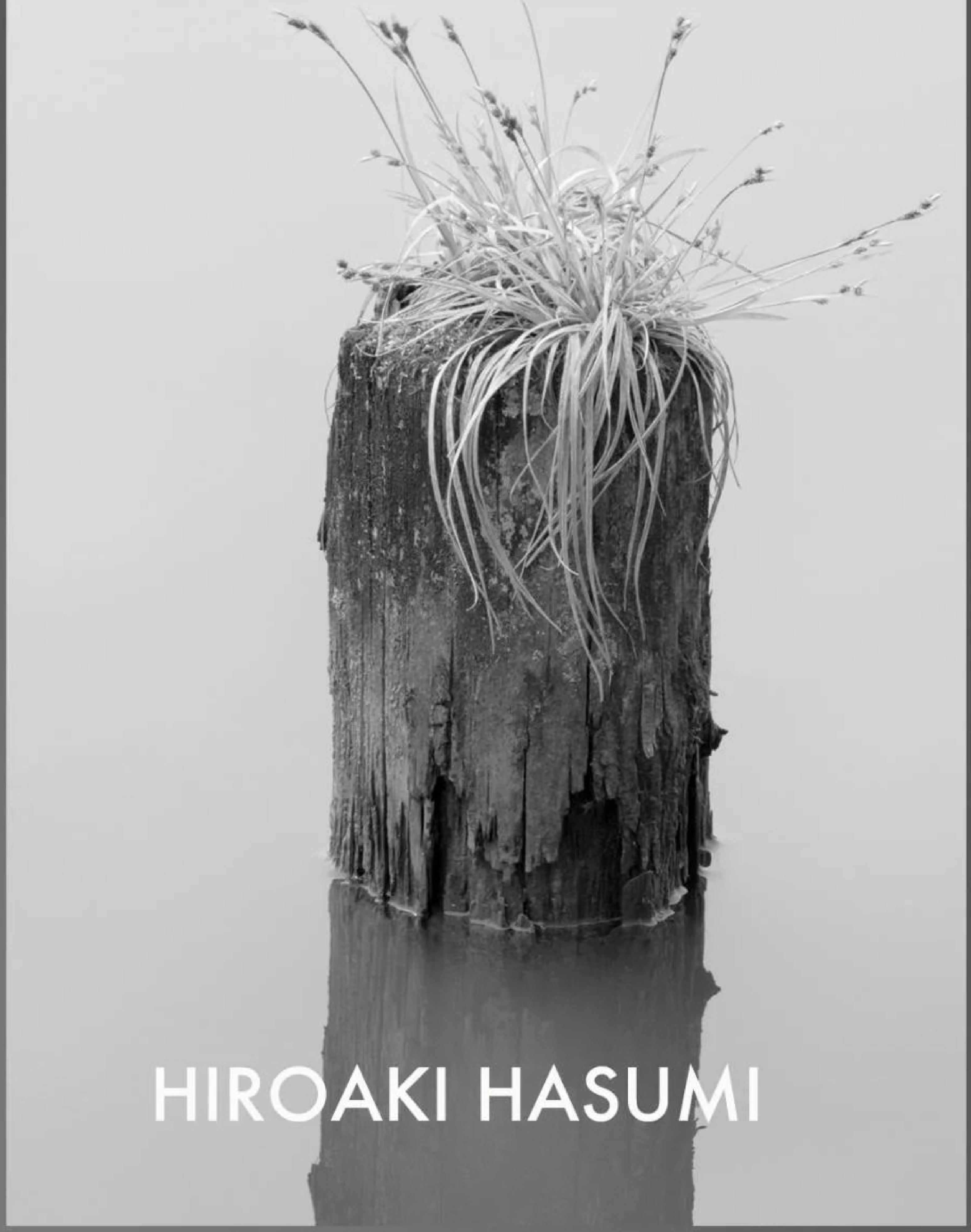
LEE DAY

Lee Day has worked in a range of creative fields – photojournalism, stock photography, interactive media, web design and creative writing. Returning now to his first love, photography, he is exploring how far he can push the algorithms of the digital image.

Works from the ongoing series *Clipping Suburbia – Japan* have been exhibited at The Contemporary Art Museum of Uzbekistan (Urgench), BBA Gallery Photo Contest 2024 (Berlin), Mad Rose Gallery (Millerton, NY), Soho Photo Gallery (New York, NY) and Southampton Arts Center (Southampton, NY).

The work won a 2021 Critics Choice Award from LensCulture, appeared in Exposure 2021 at Photographic Resource Center, and was featured in both Katalog Journal and Fraction Magazine. Earlier work from this theme, *Trainpan: Industrial Abstraction*, was shown at Mirage Gallery (Kobe, Japan), while *Trainpan: GPS*, a two-screen digitally choreographed animation of 15,000 distressed-compression images, showed at Creative Tech Week 2018 (New York, NY).

WWW.LEEDAY.PHOTOGRAPHY



HIROAKI HASUMI

Hiroaki Hasumi (b. 1960) is a Japan-based fine art photographer whose practice is rooted in questions of existence and spirituality. Before turning to photography he worked as a motorcycle test rider, a career of constant risk that brought him close to death many times. Surviving these moments, he felt an inner voice telling him he still had a mission to fulfill.

That mission emerged through fine art photography. Hasumi approaches his subjects with quiet reverence, seeking to reveal the unseen presence within and to evoke a spirituality deeply embedded in Japanese culture. His vision reflects the mysterious experiences that shaped his early life.

In response to war and environmental destruction, he continues to ask why mutual respect and dialogue are disappearing. He believes photography can connect people across borders and nurture hope for a better future. His work has been exhibited internationally and collected by contemporary art museums.

WWW.HASUMI.PHOTOGRAPHY

AFGHANISTAN

Memories of Everyday Life

This photographic project explores everyday resilience in Afghanistan, a land marked by vivid contrasts between tradition and modernity, rugged beauty and human fragility. Through portraits, street scenes, and urban landscapes, I seek to tell the stories of those living between the limits imposed by war and the forces of a community struggling for dignity and a future. The images seek a discreet poetic quality: natural light filtered through mud walls, crowded markets, public spaces shared by different generations. The work neither celebrates nor spectates suffering, but offers an empathetic reading; it invites the viewer to pause, listen, and recognize the dignity of those who are often invisible. The age of violence is not the only truth: it is also a context of solidarity, hope, and daily creativity. A promise of memory that endures beyond borders.

ROBERTO SALGO

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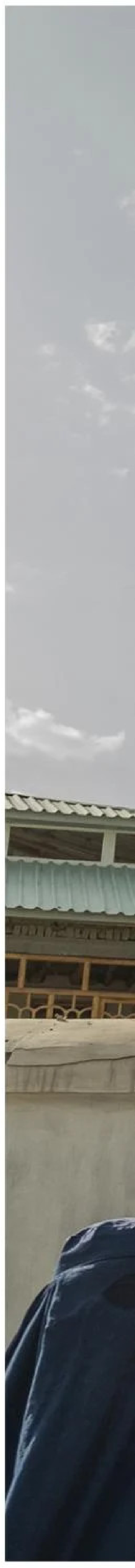

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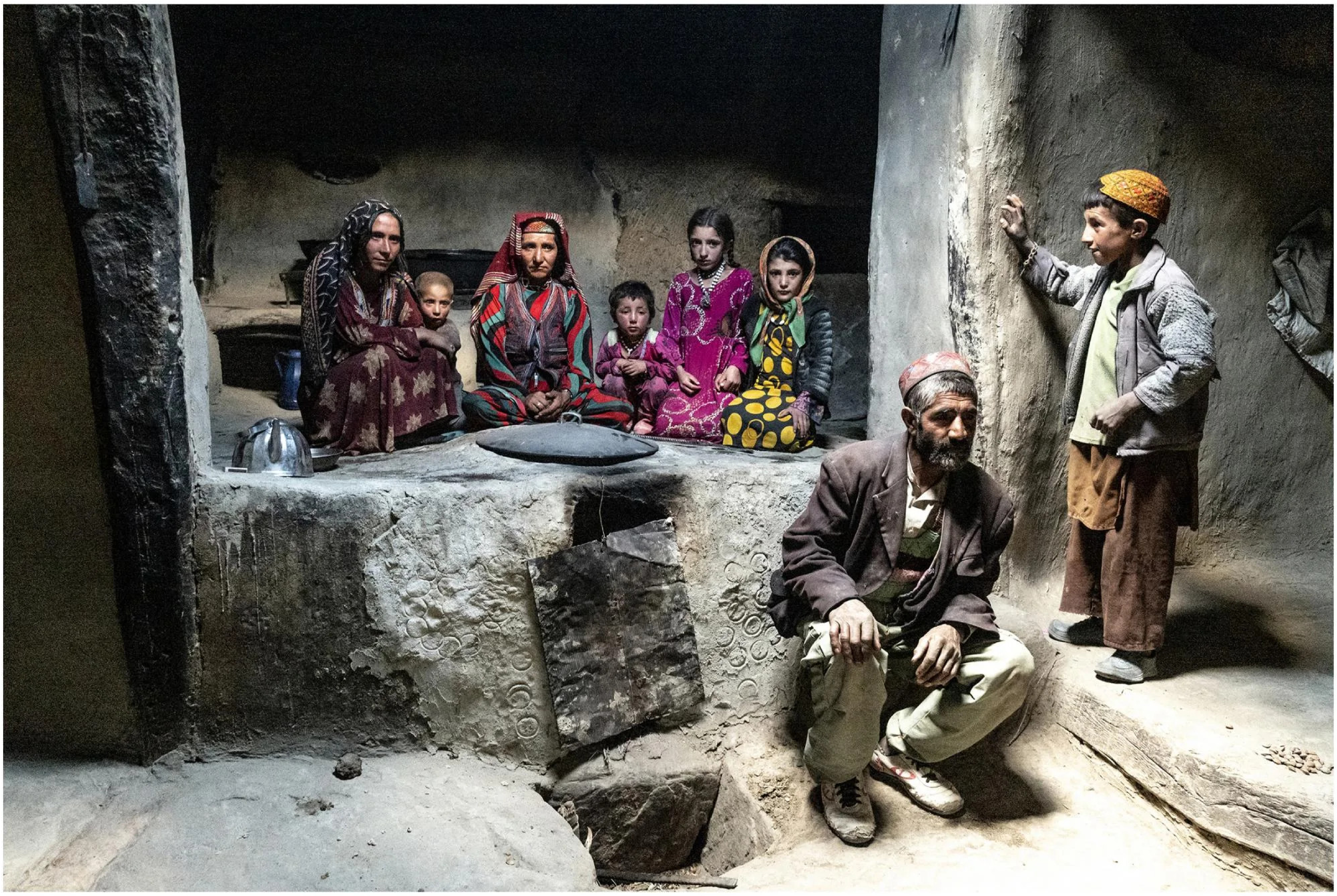

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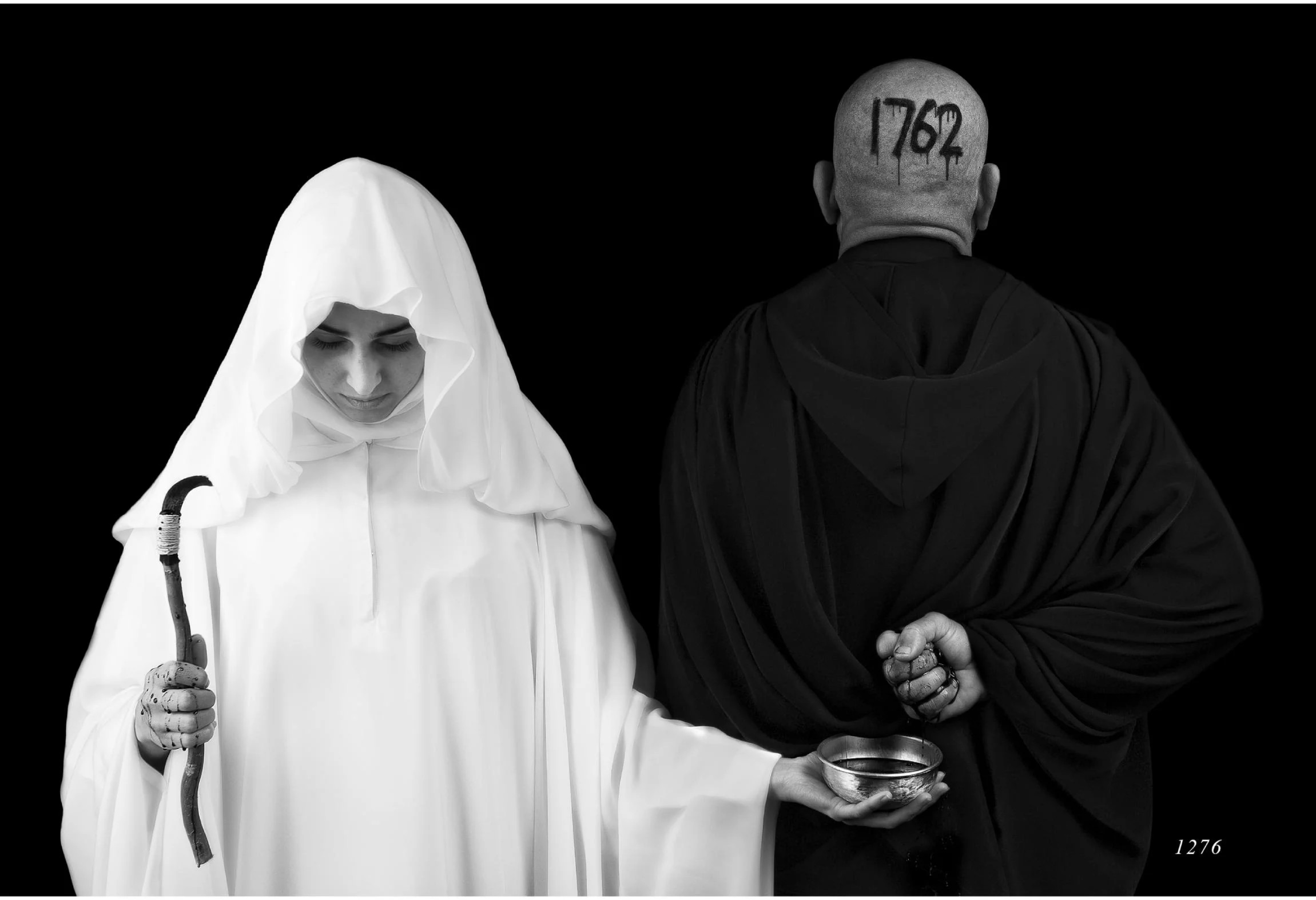
The Beginning of a Story

The Beginning of a Story is a photographic project that began in 2012 and finished in 2020, a project of sixty-five artworks. It was inspired by my personal life, and some events that affected my life in one way or another. Each work represents a story or a single event, but, in the end, these works combine to form one story. And because the story is part of my life, I believed it is necessary to include my personal nature in these images. This also unites all my work in terms of form. As for the content or idea, it varies from one work to another. The project relied on foundations and criteria I set for myself from the beginning.

Black and white “abayas” were used. (An abaya is a dress that women wear in most Arab countries. The design differs from one country to another and is in black only to preserve her chastity and beauty). The black and white abayas symbolize the contradictions in my personality or in my feelings; a symbol of the unwillingness to live in a grey area.

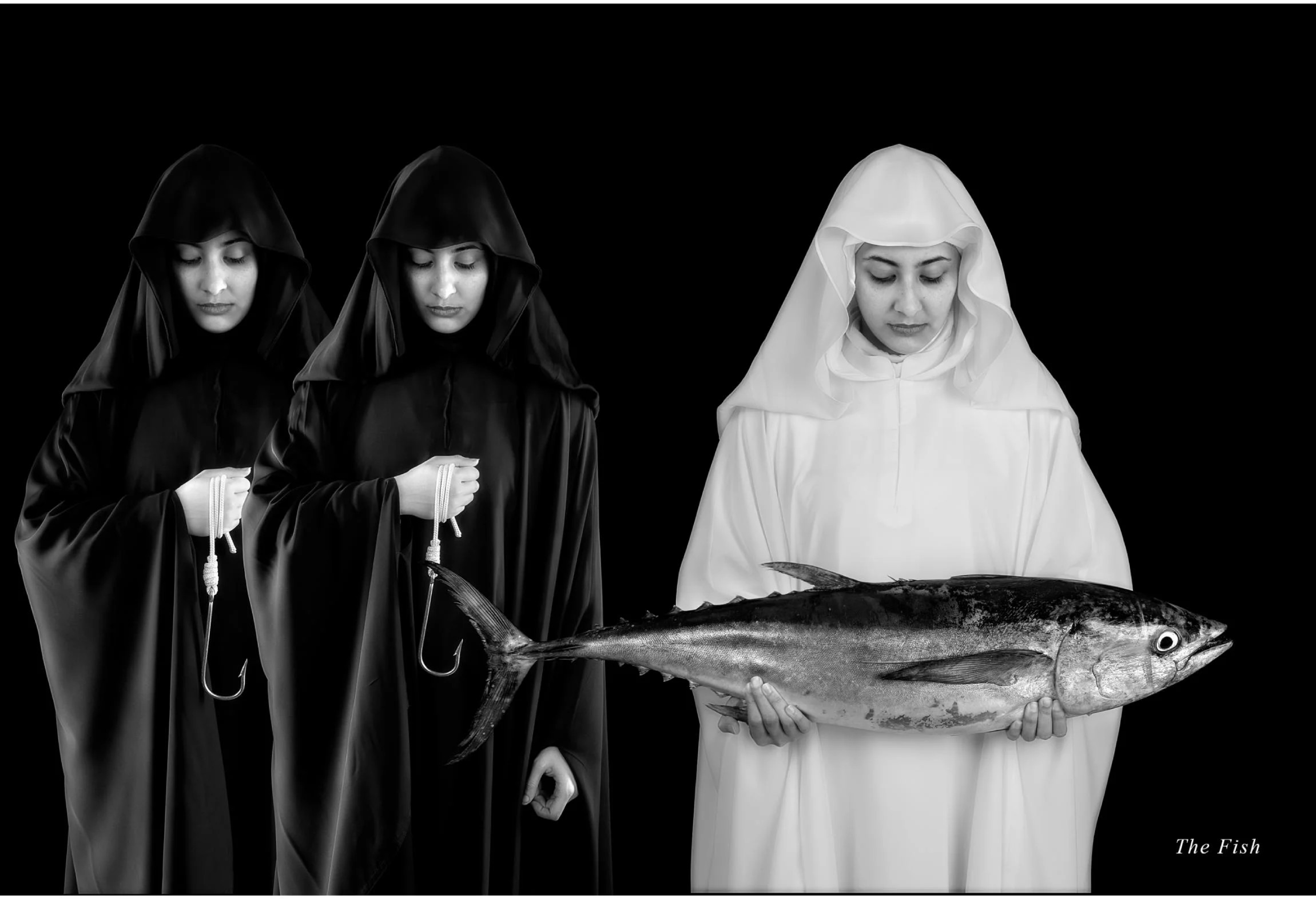
NASSER MALEK

Maya

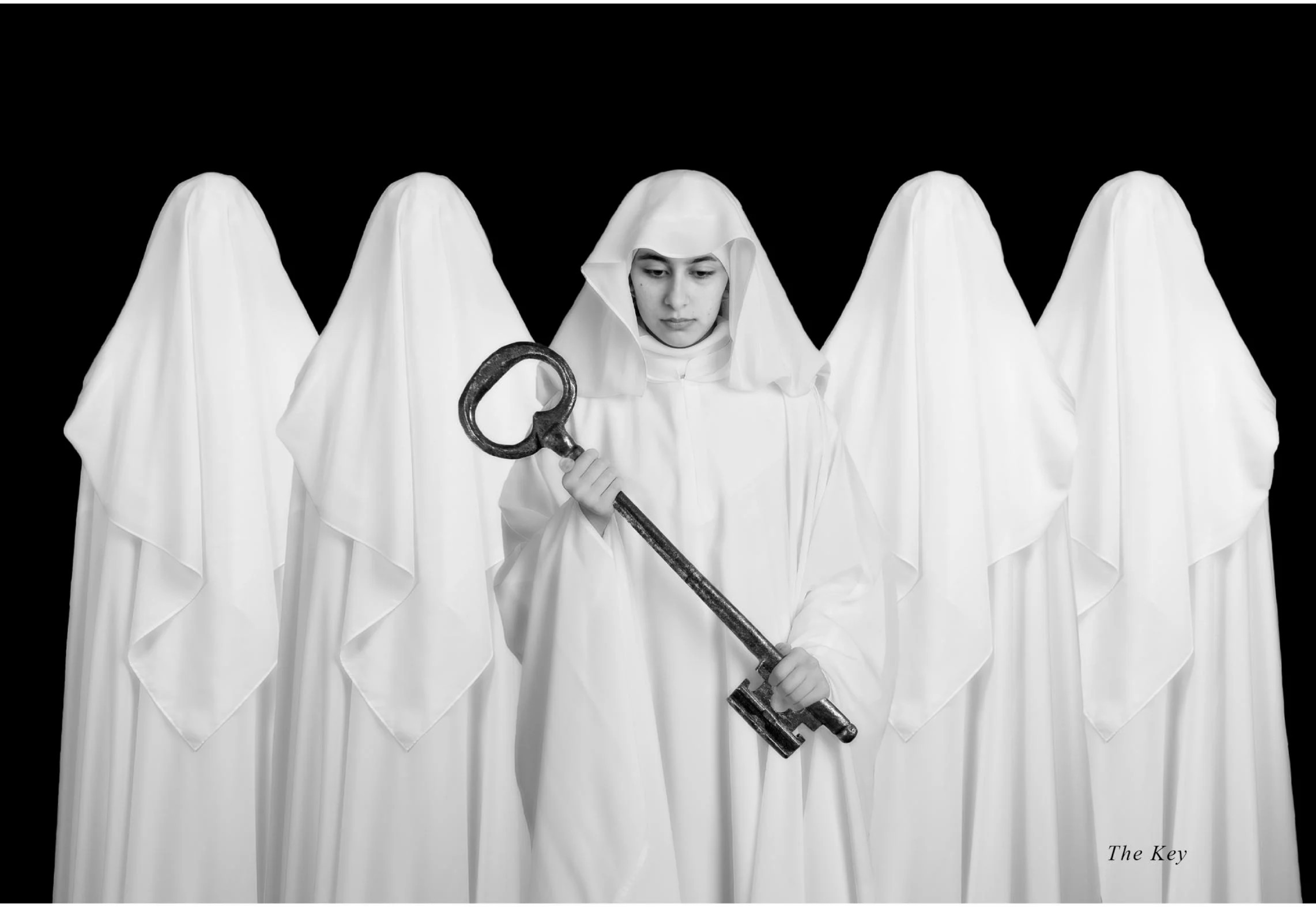


1276

Black

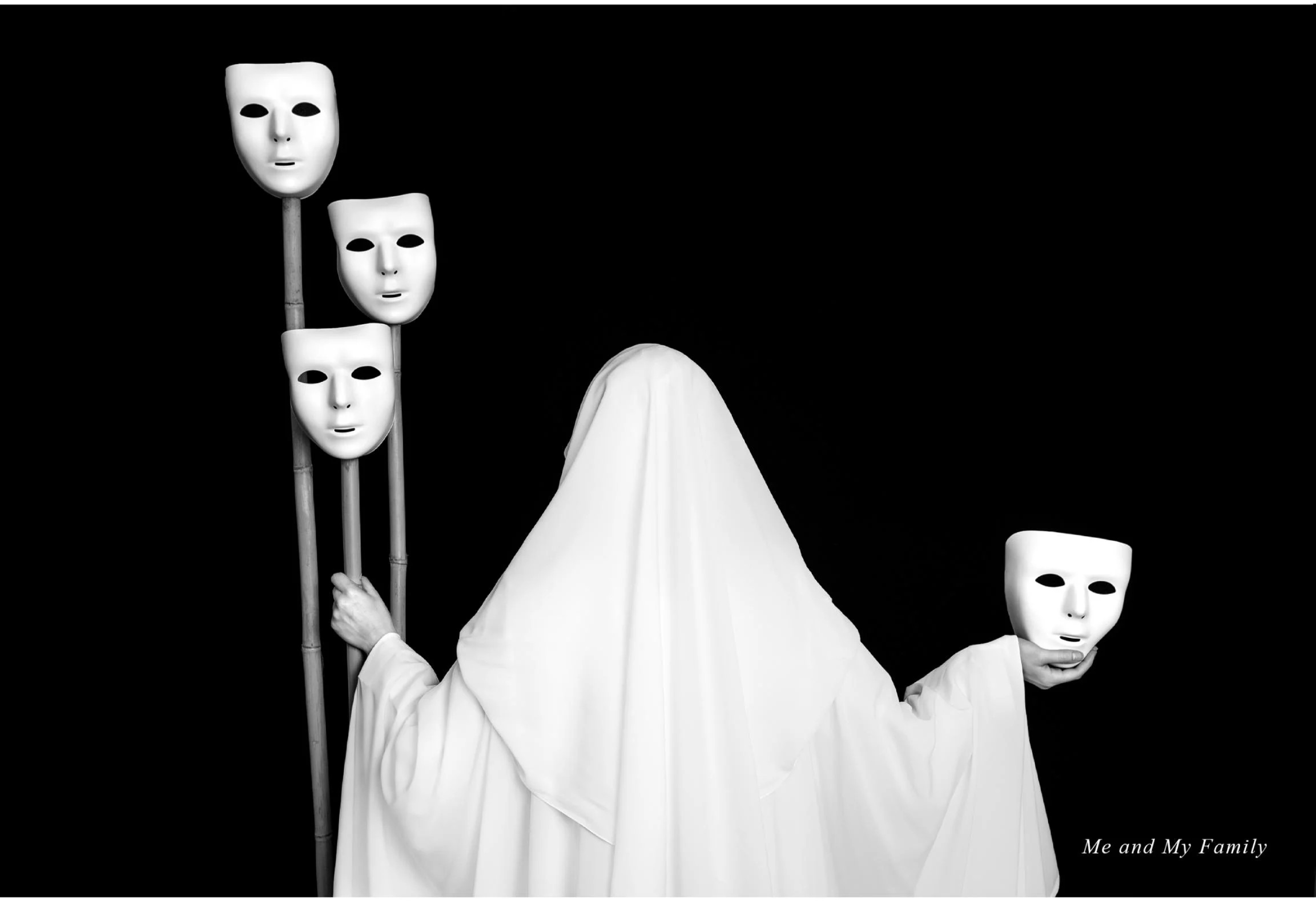


The Fish

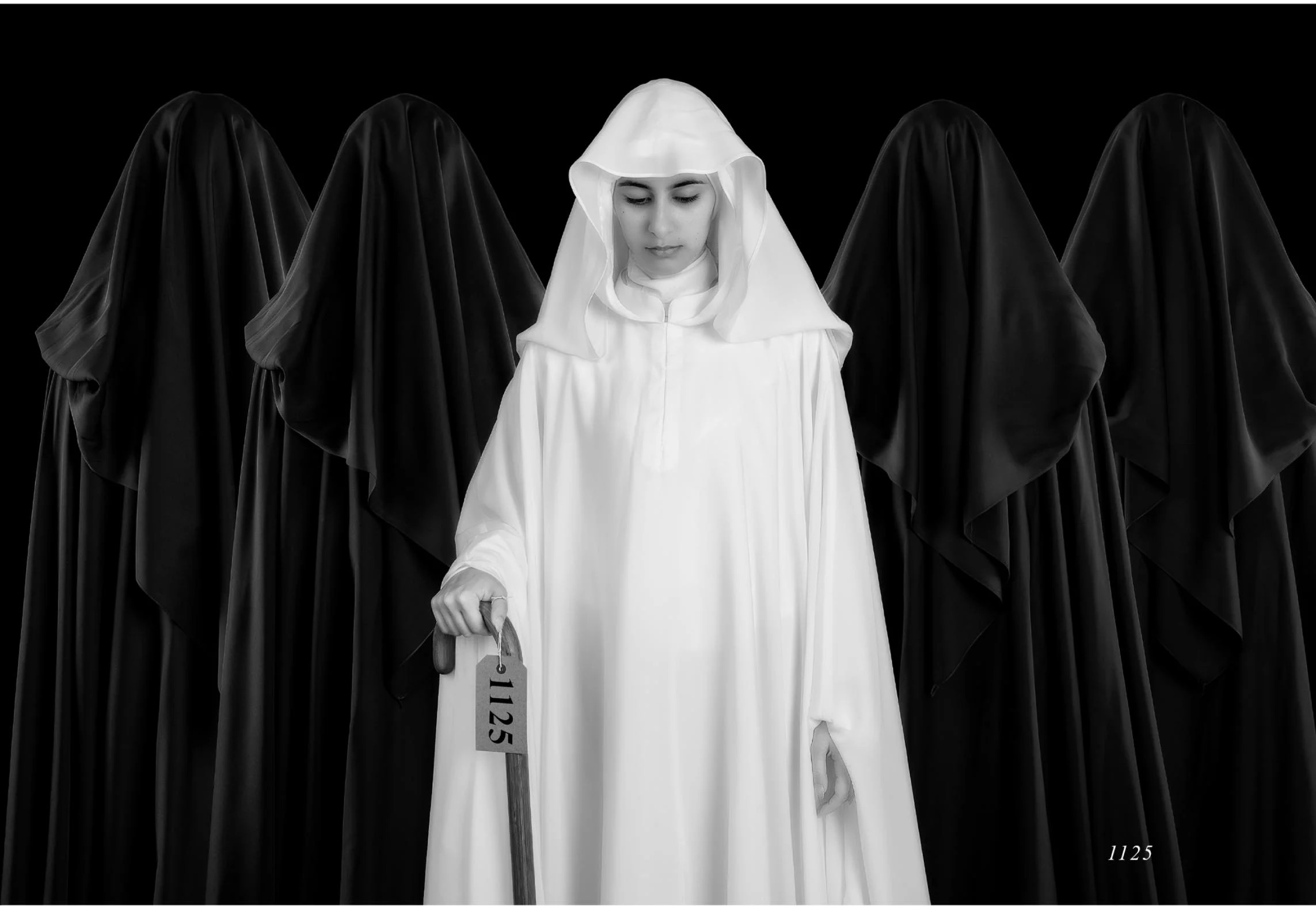


The Key

Smoke



Me and My Family



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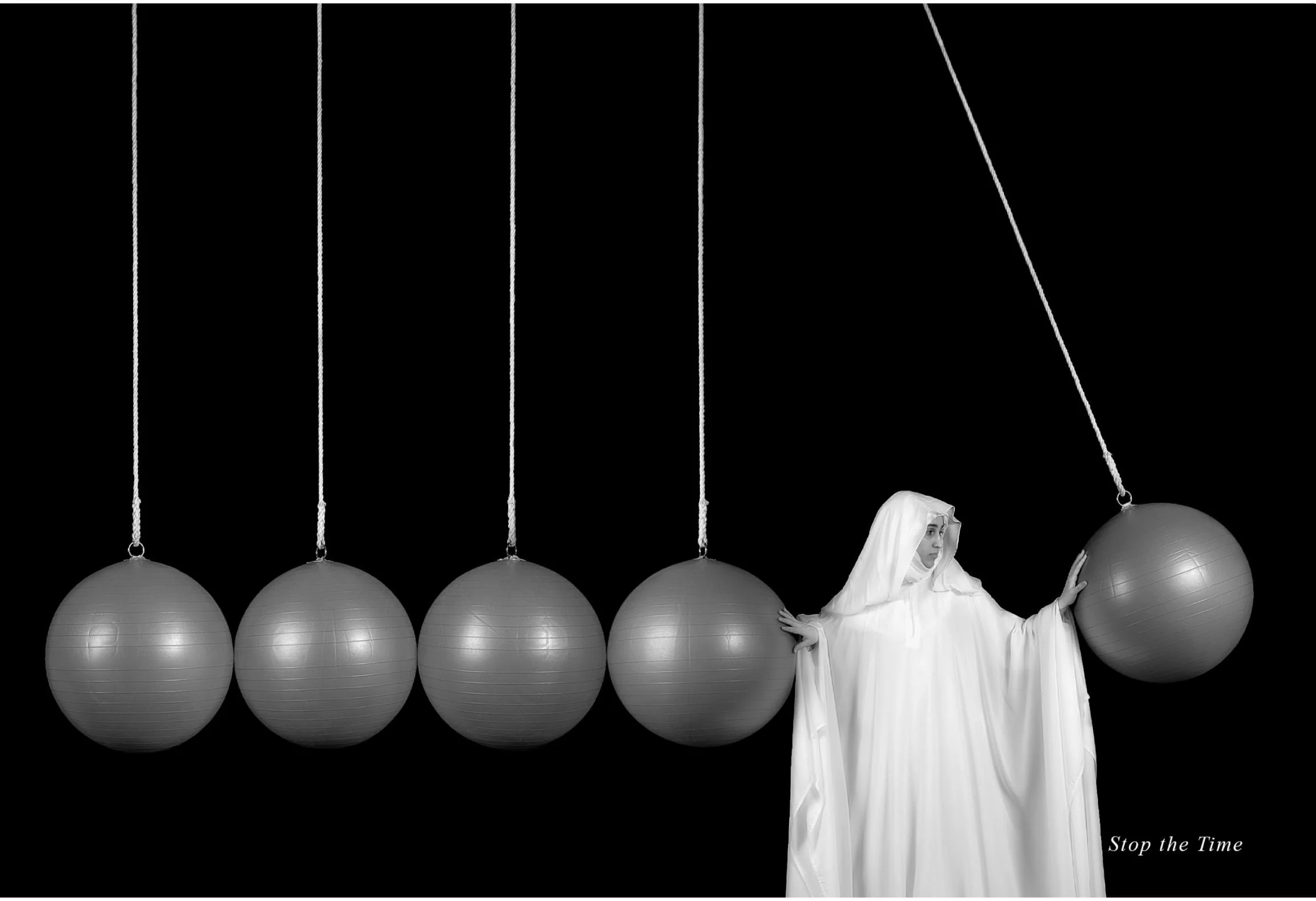
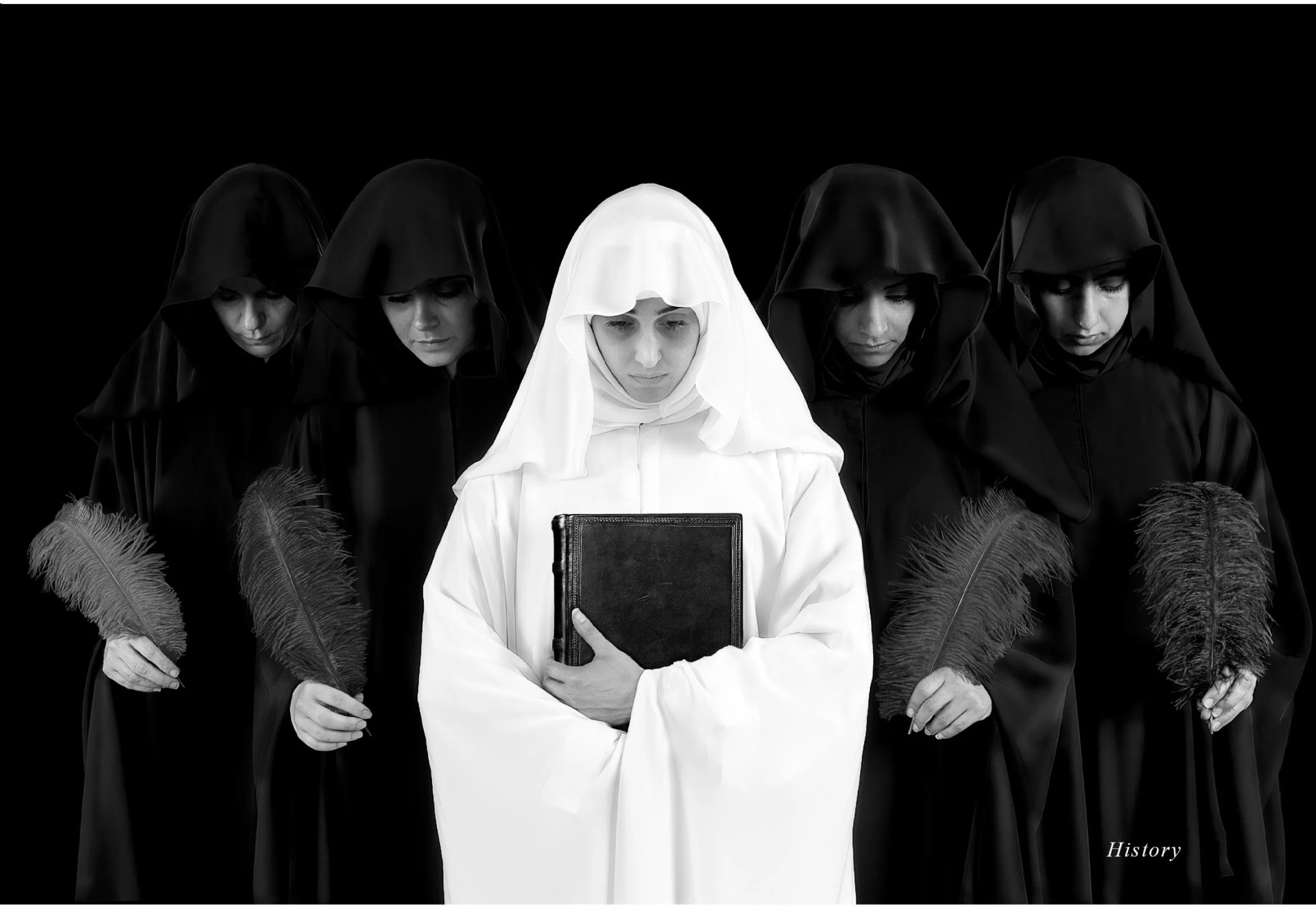
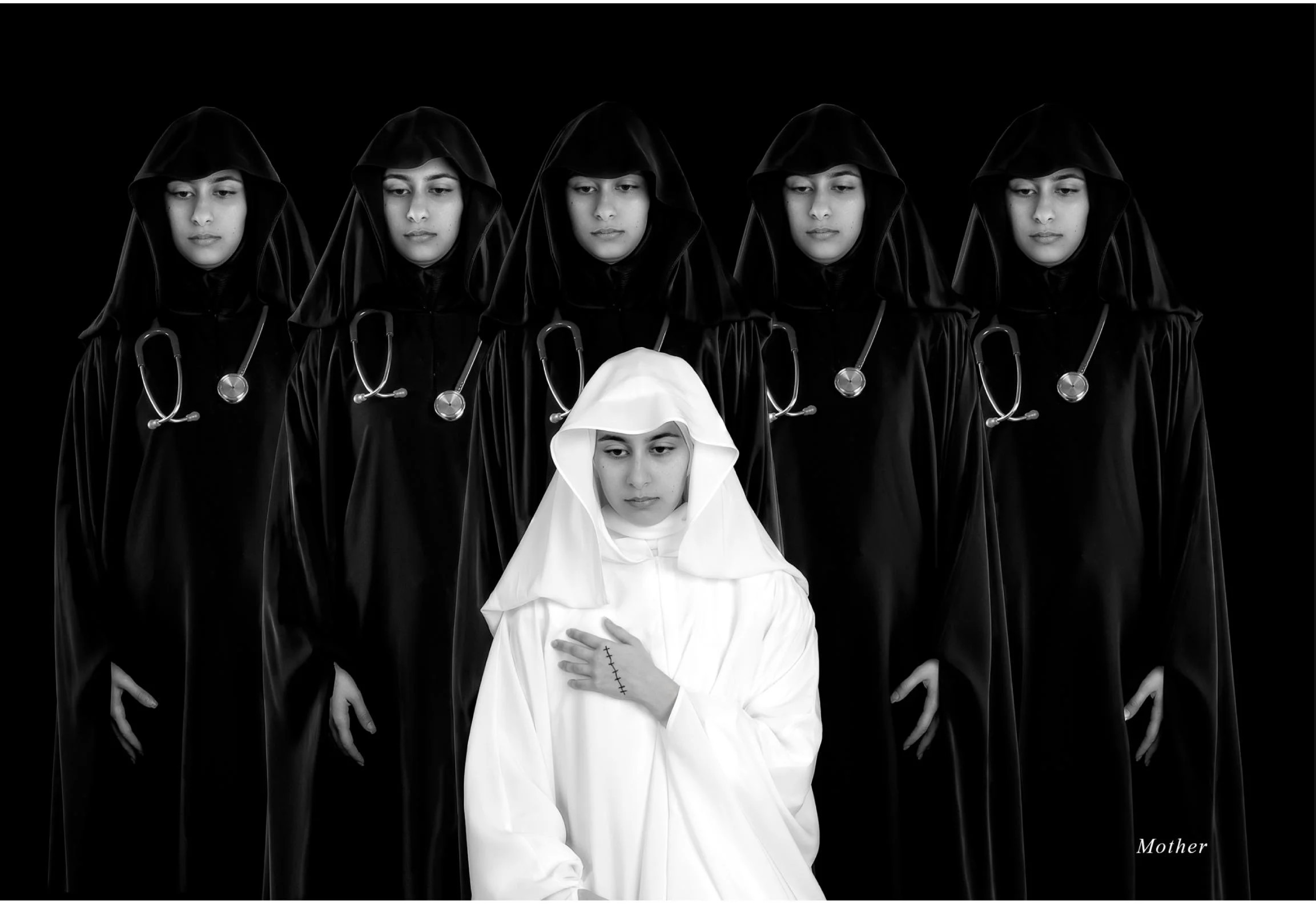


Stop the Time

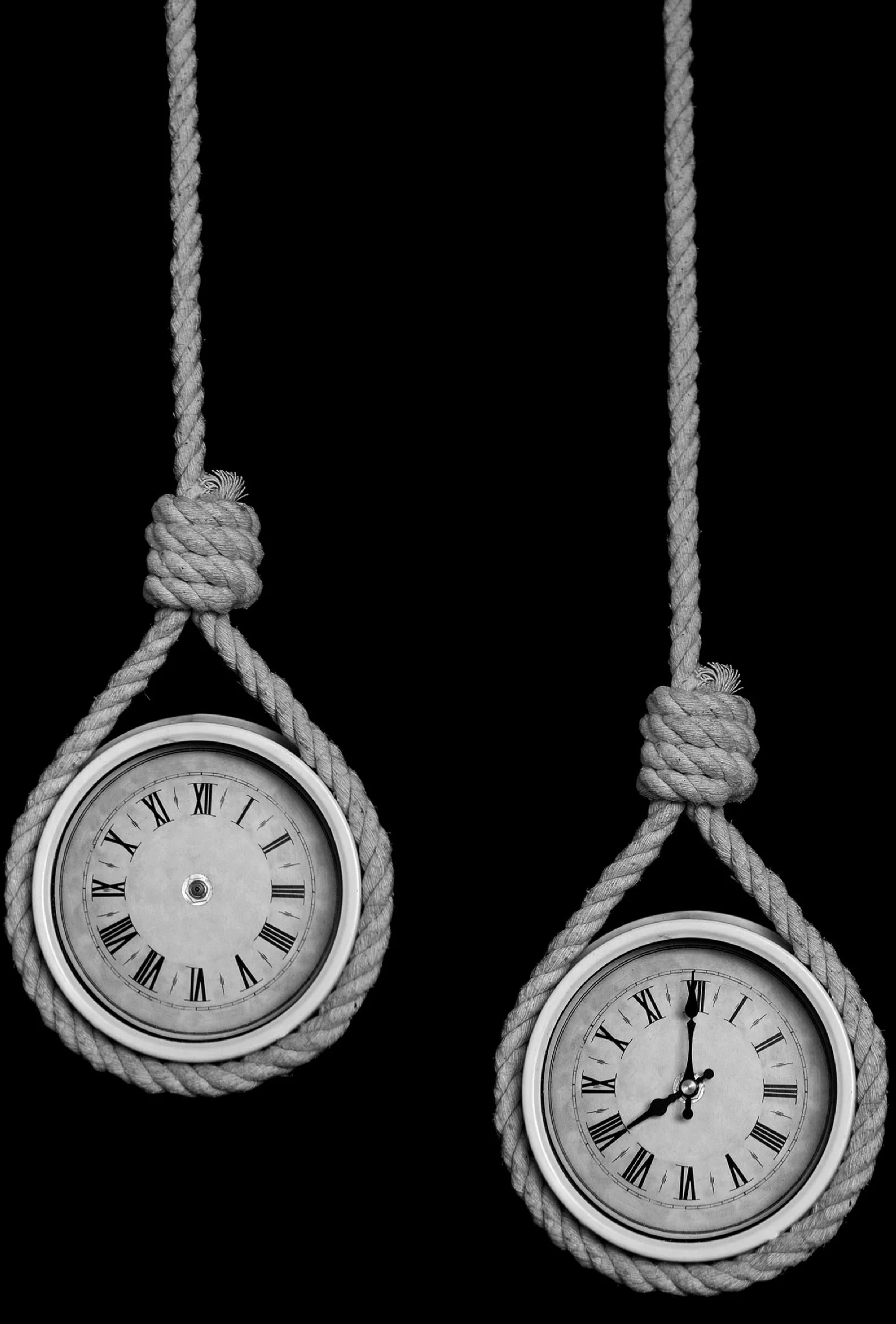

History

Blind

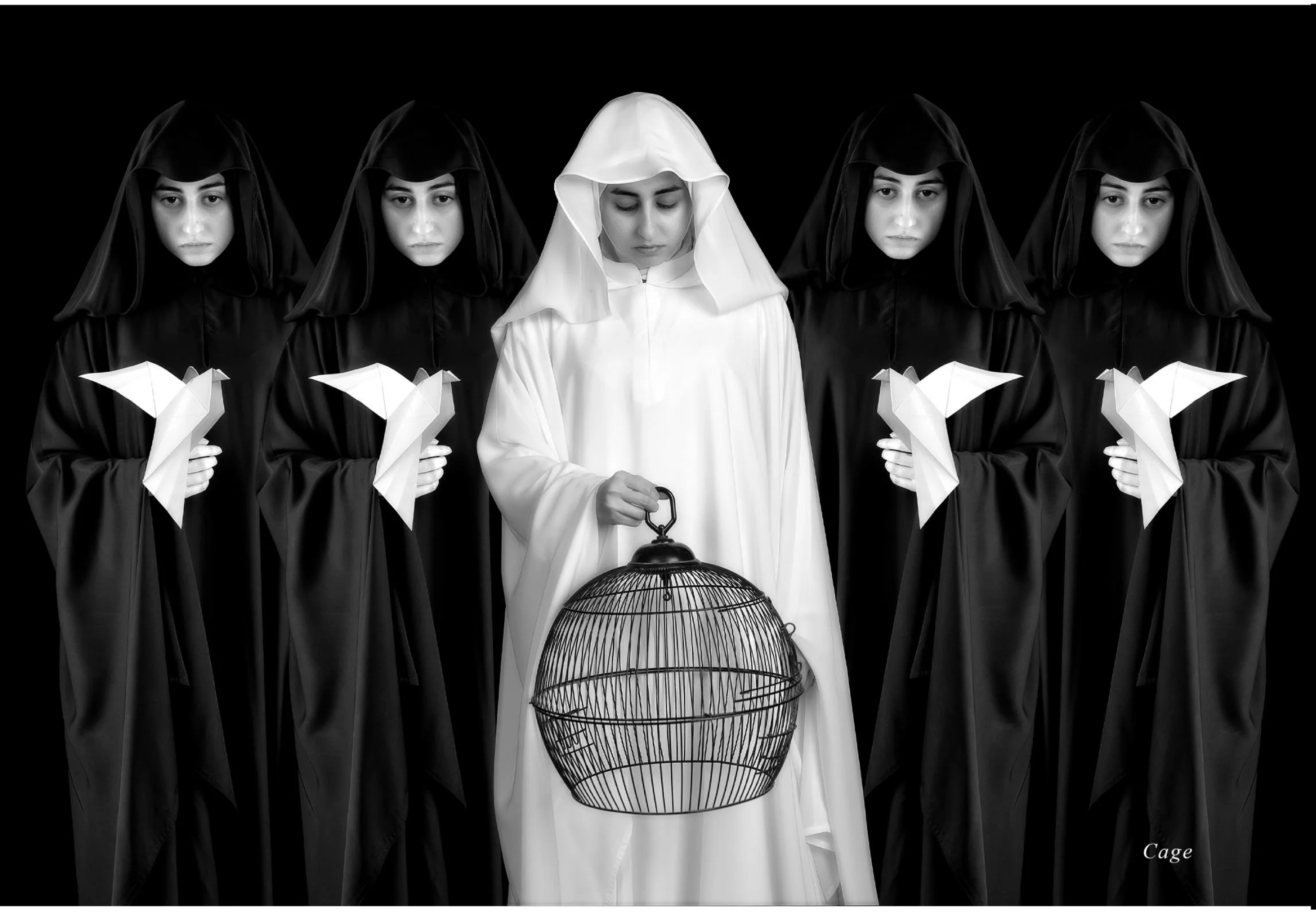


Mother

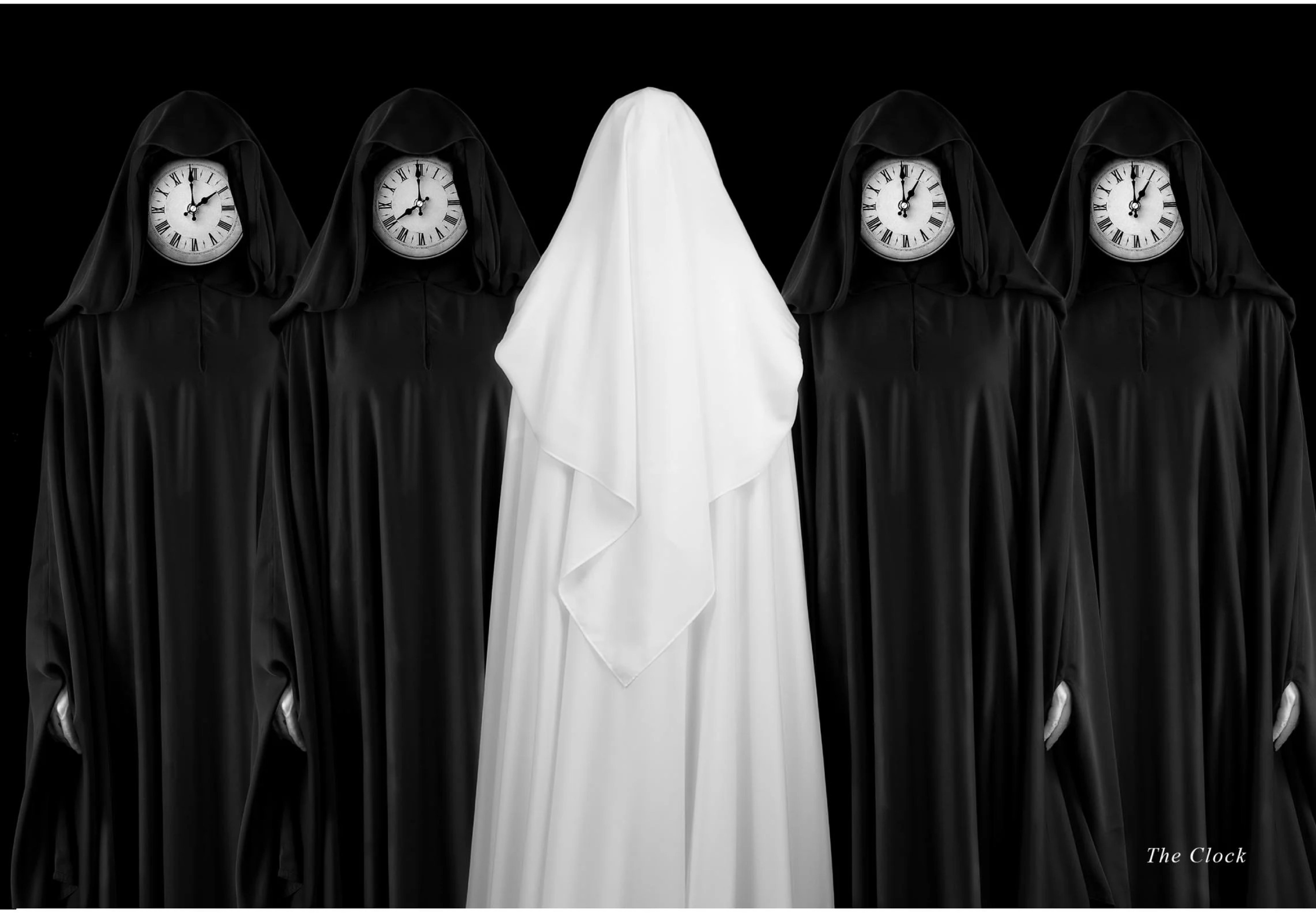
Al Hur



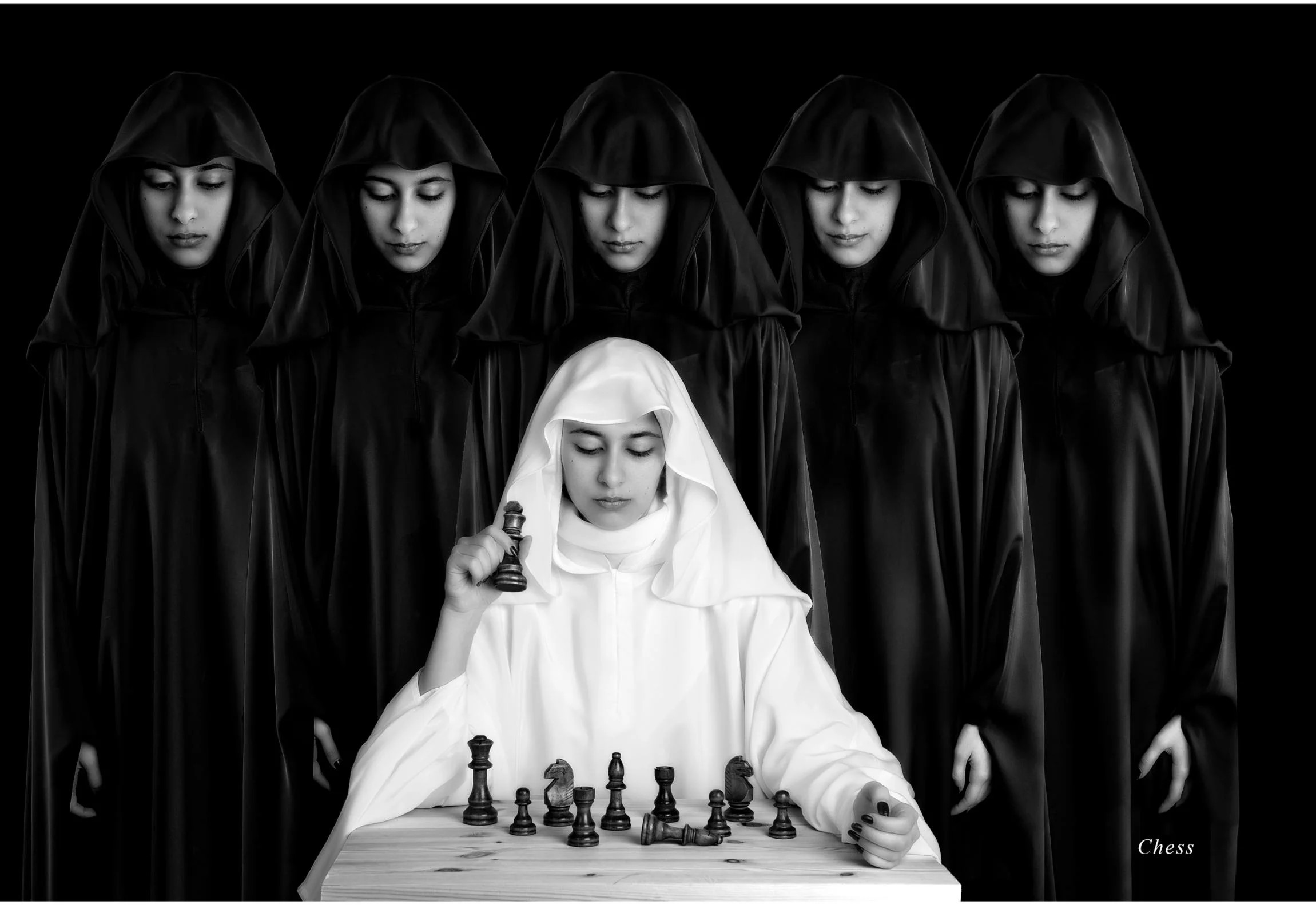
Naji

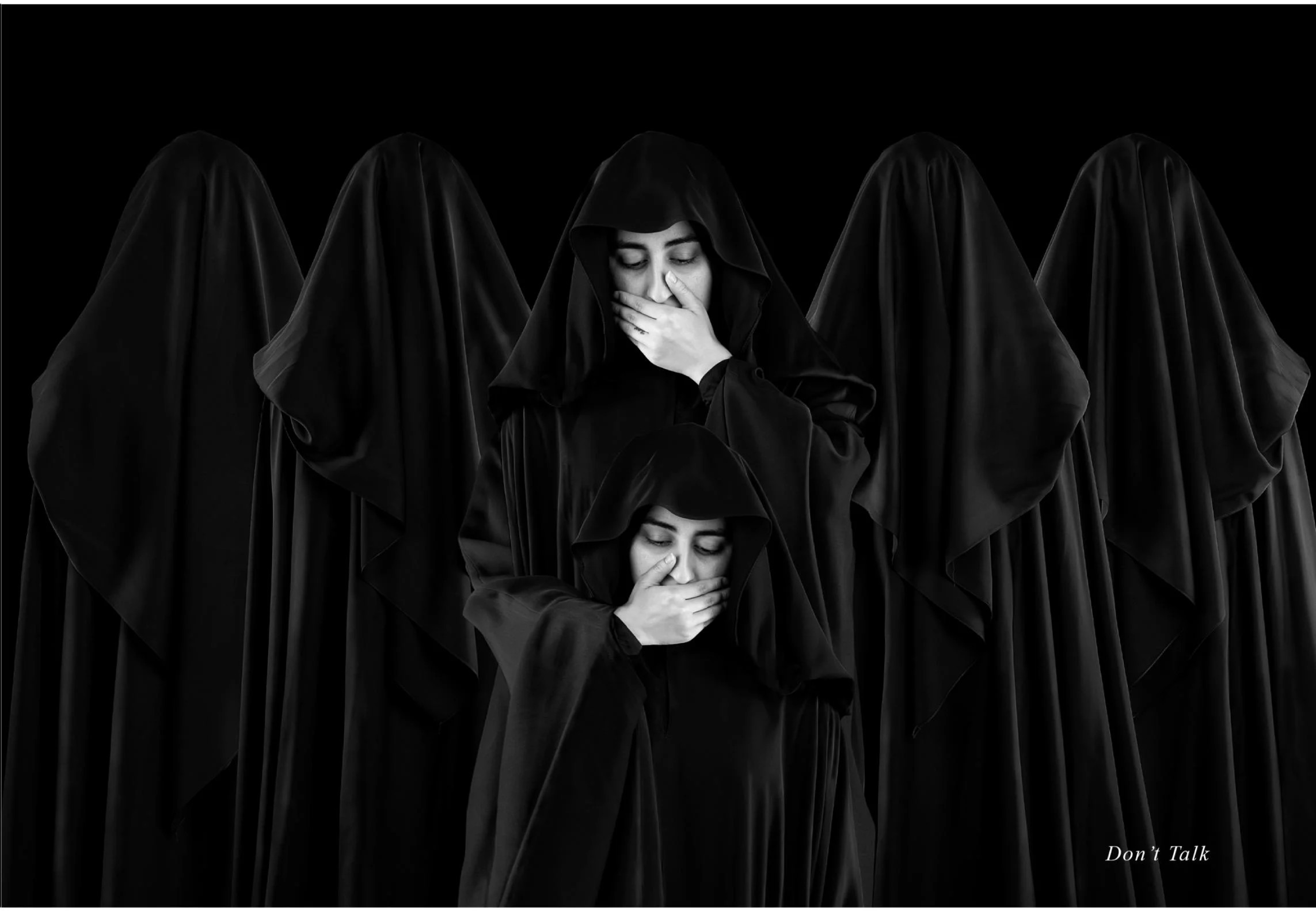


Cage



The Clock


Chess



Don’t Talk

34°40'27.702" N 134°56'59.112" E

CLIPPING SUBURBIA

Japan 2025

The world moves too fast for me. Too many devices demanding my attention, and it never ends. I work on a project but never finish, pulled constantly in one direction or the other by lists, reminders, alerts in a never-ending cascade. I have a thought and before I can complete it some 'crisis' arises which I don't deal with because I was distracted by... and on-and-on.

These photos are a reflection on this state of existence, of time and space compressed until the images are bits and pieces, are mere notations of the whole. They are a reflection on the accelerated pace of life today.

Appropriately, these photographic compilations are assembled by everyday iPhones, the defining instrument of our connected world. I like to think of them as the eyes and ears of this technology saturated environment we swim in. They see the world completely differently than we do.

I wonder what a real AI will see staring out a train window? I can only imagine, but perhaps their world view will be drawn from clouds of fragmentary bitmaps, not unlike these images.

LEE DAY

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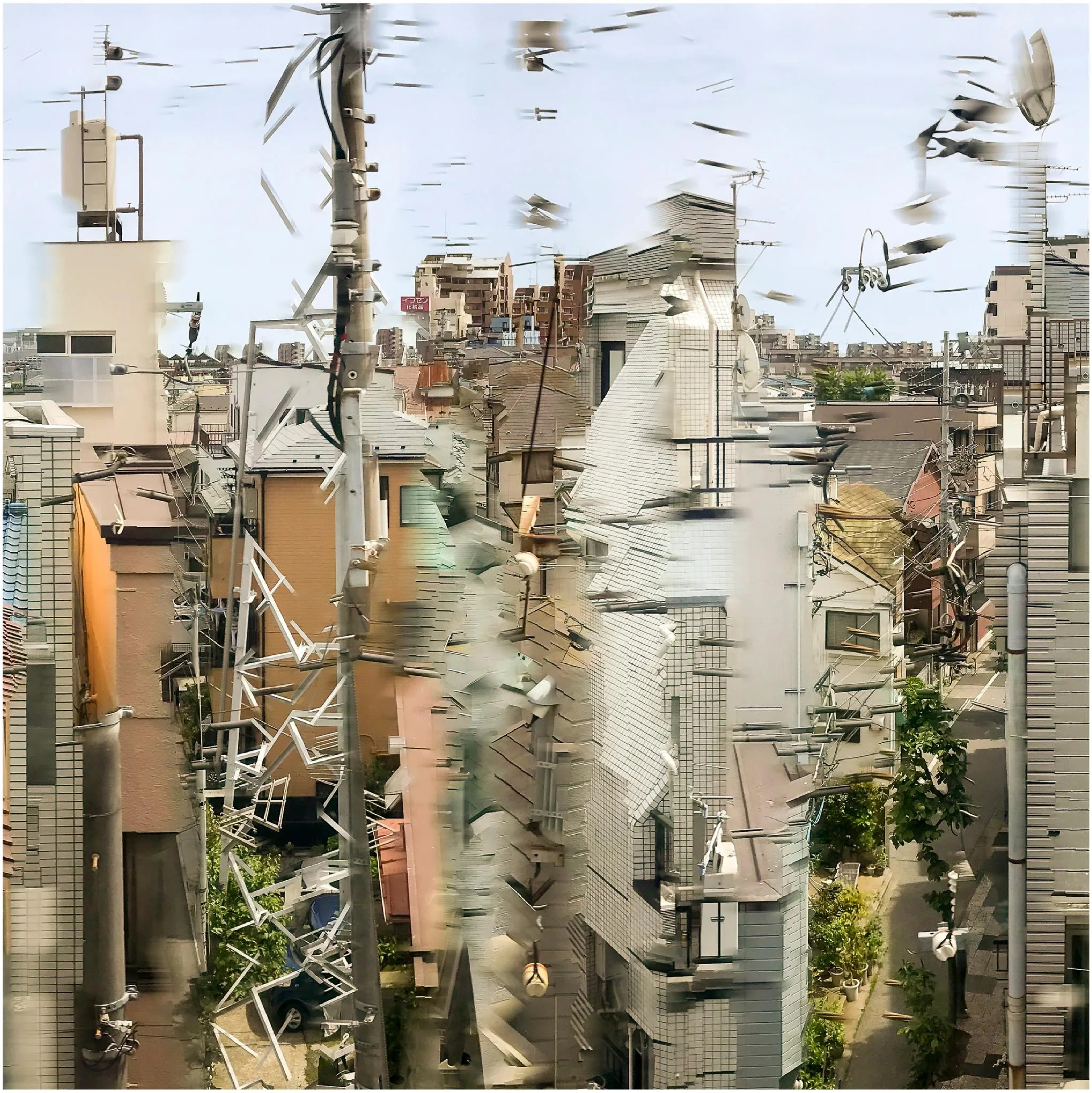
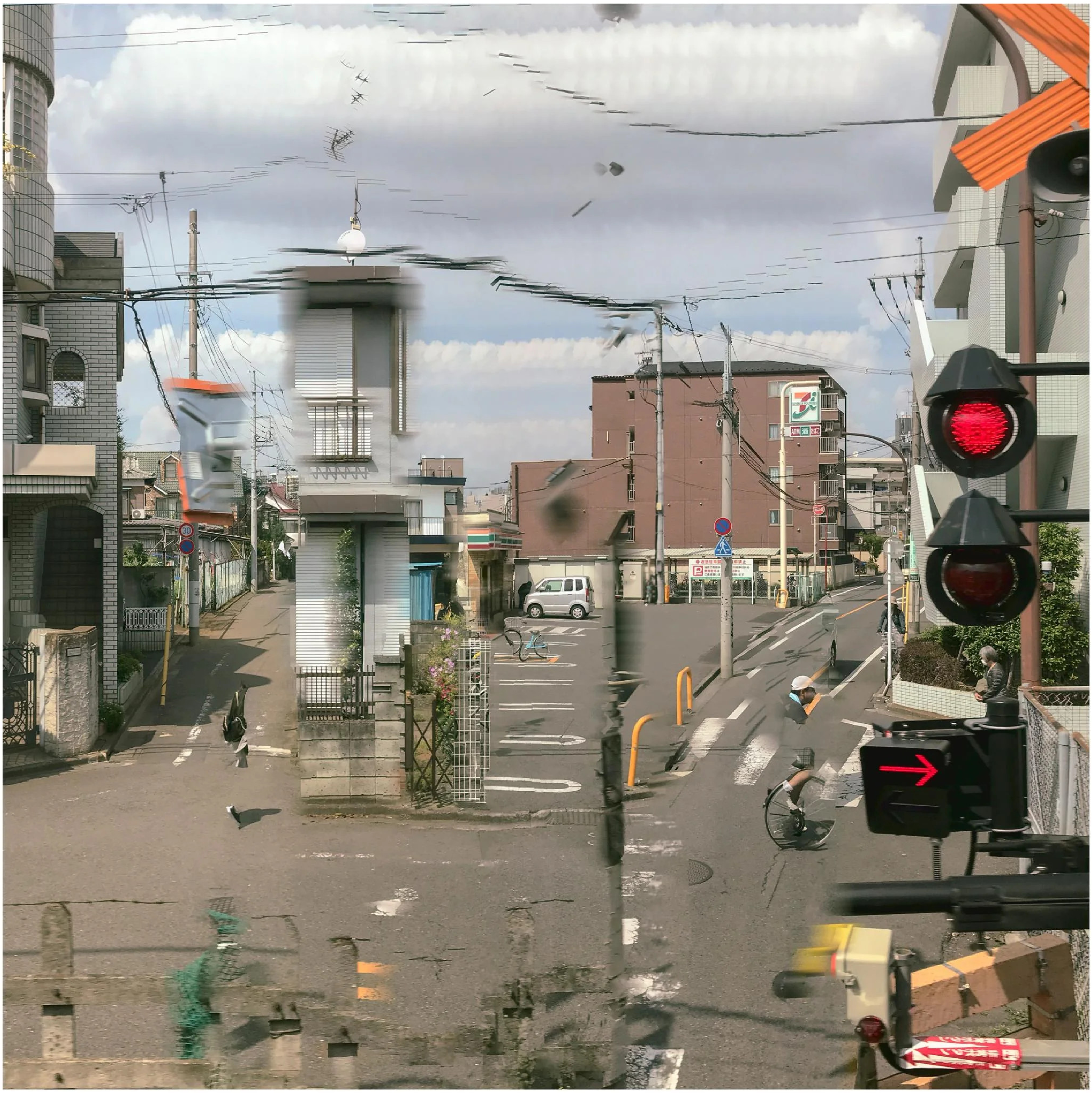
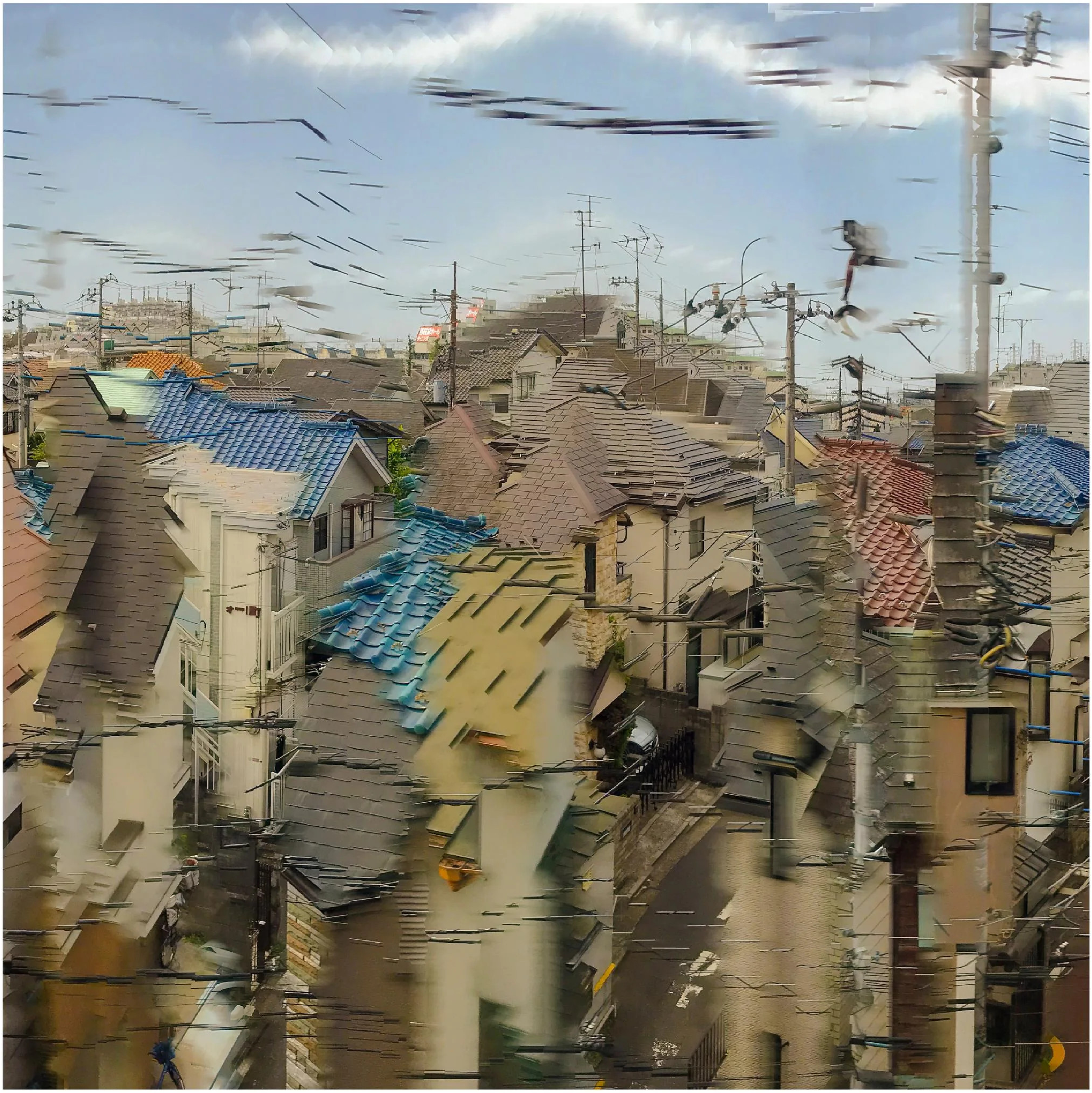


35°44'9.768" N - 139°53'25.212" E



35°40'55.529" N 139°26'42.359" E

35°29'47.869" N 139°40'54.289" E

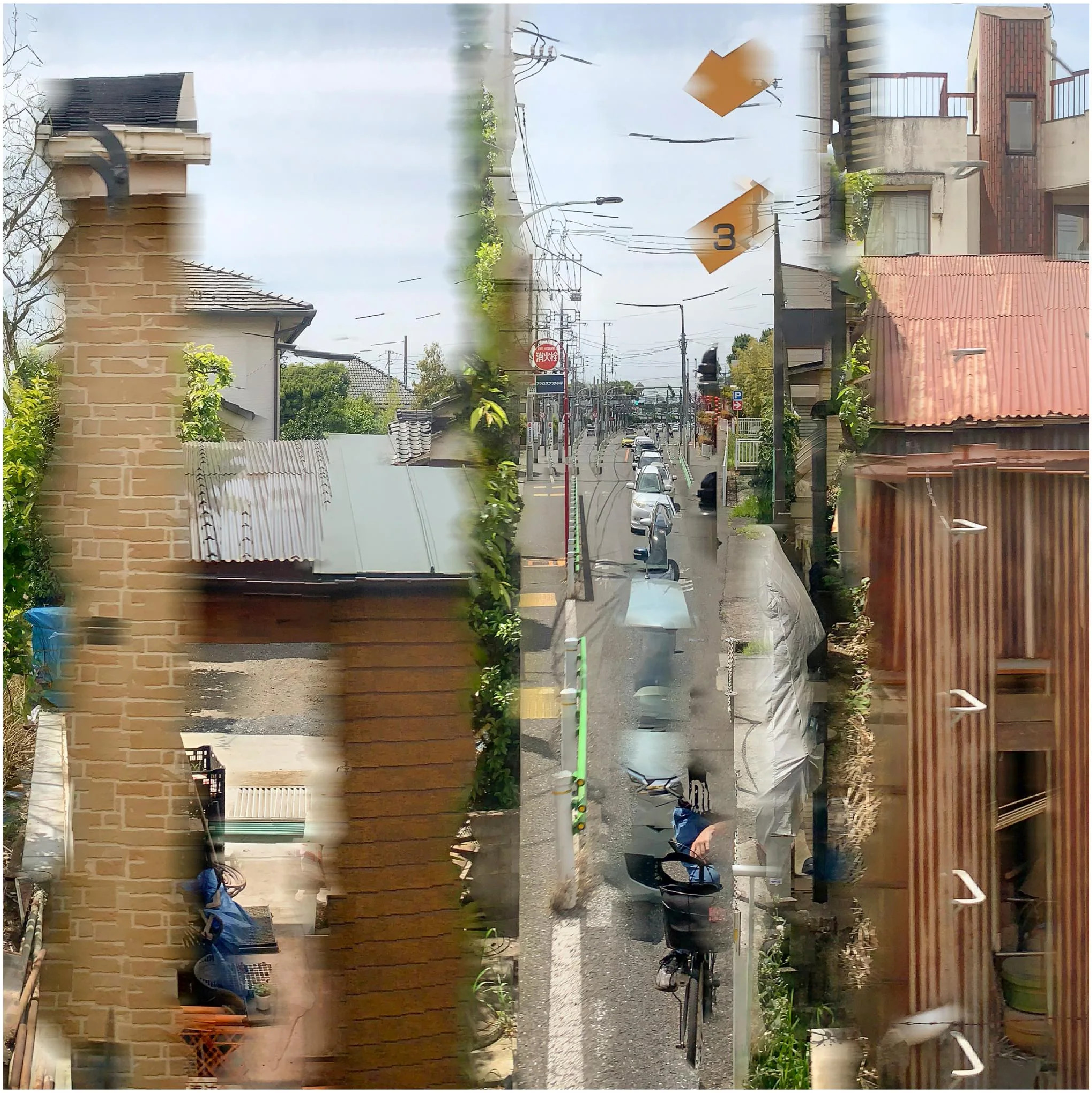


35°42'12.99" N 139°35'34.038" E

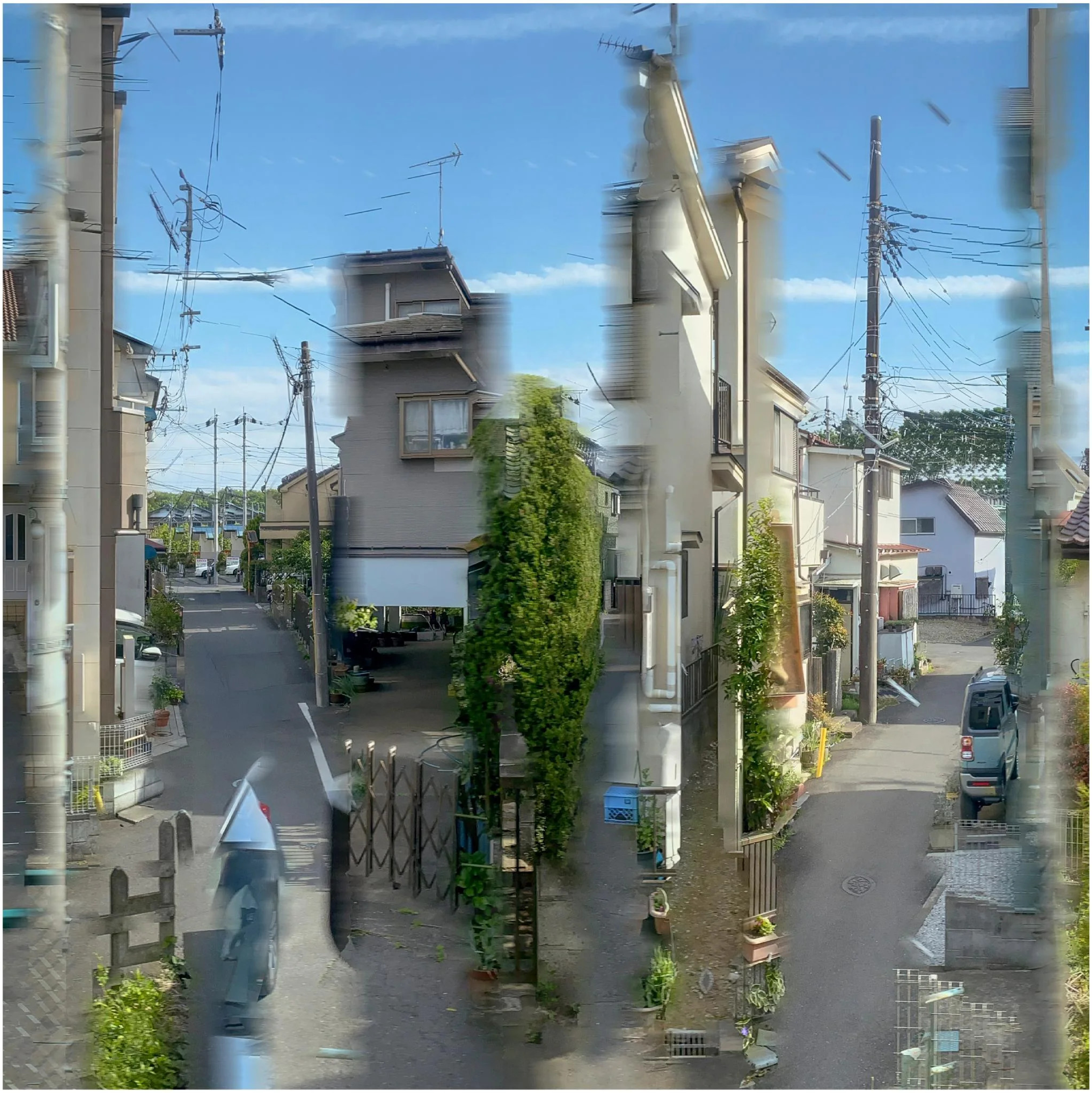
35°40'6.912" N 139°28'16.068" E

35°42'51.869" N 139°51'16.23" E

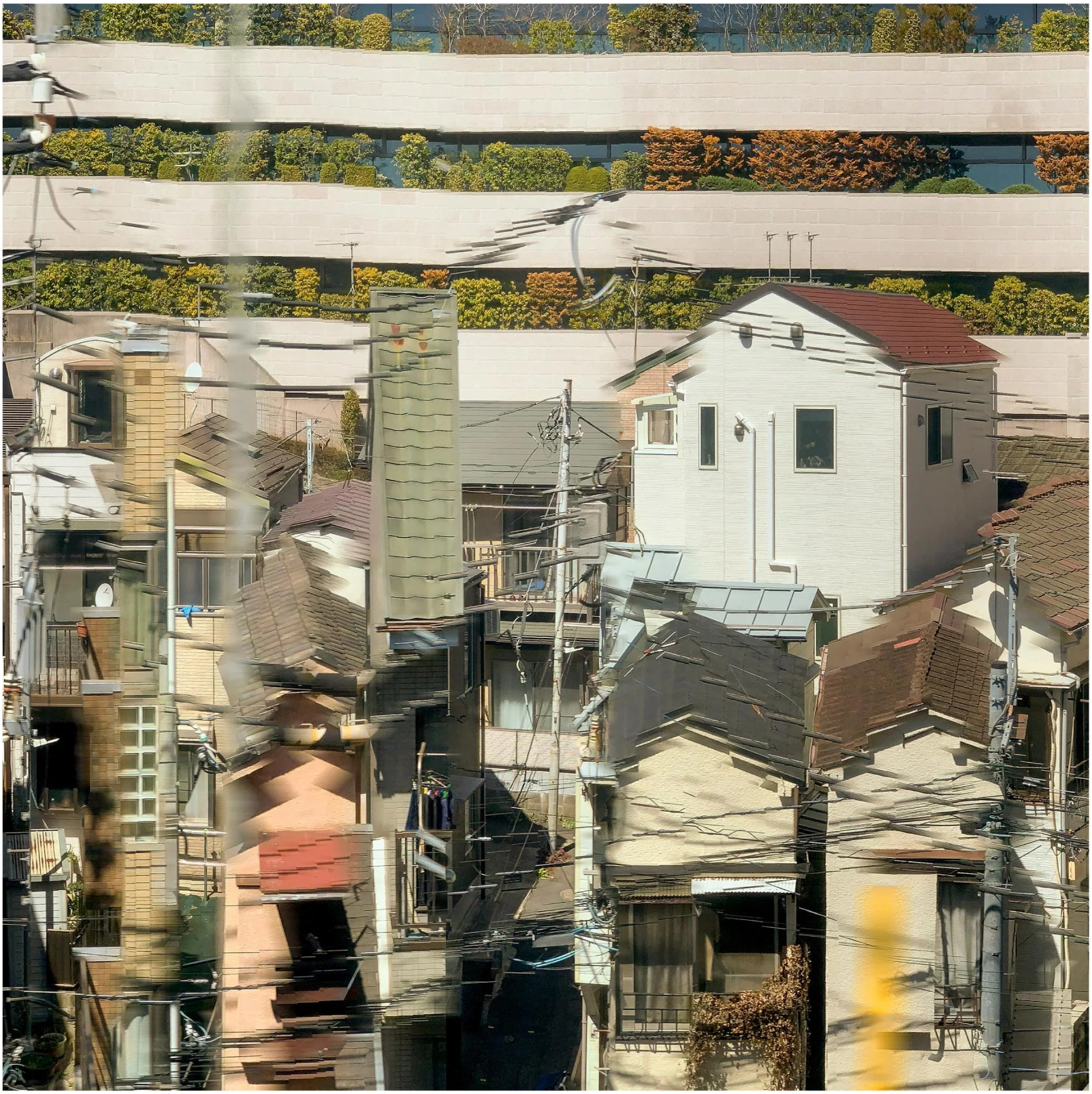
35°28'43.632" N 139°33'57.582" E



35°42'55.398" N 139°27'38.832" E



35°46'37.74" N 139°25'45.282" E



35°40'48.372" N 139°43'20.022" E

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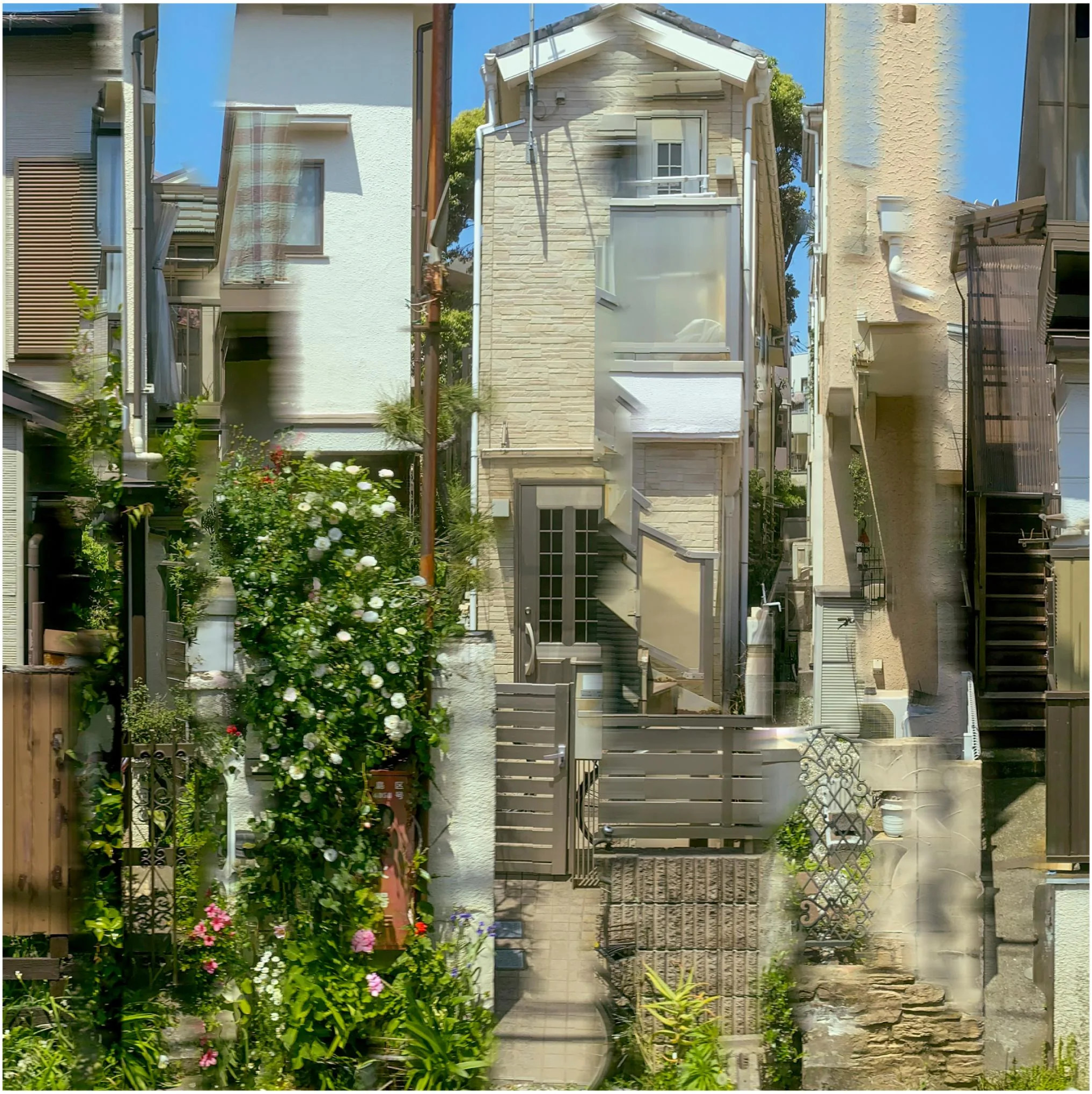
月光殿 月光殿
tel. 3671-6111

35°43'46.572" N 139°52'34.338" E



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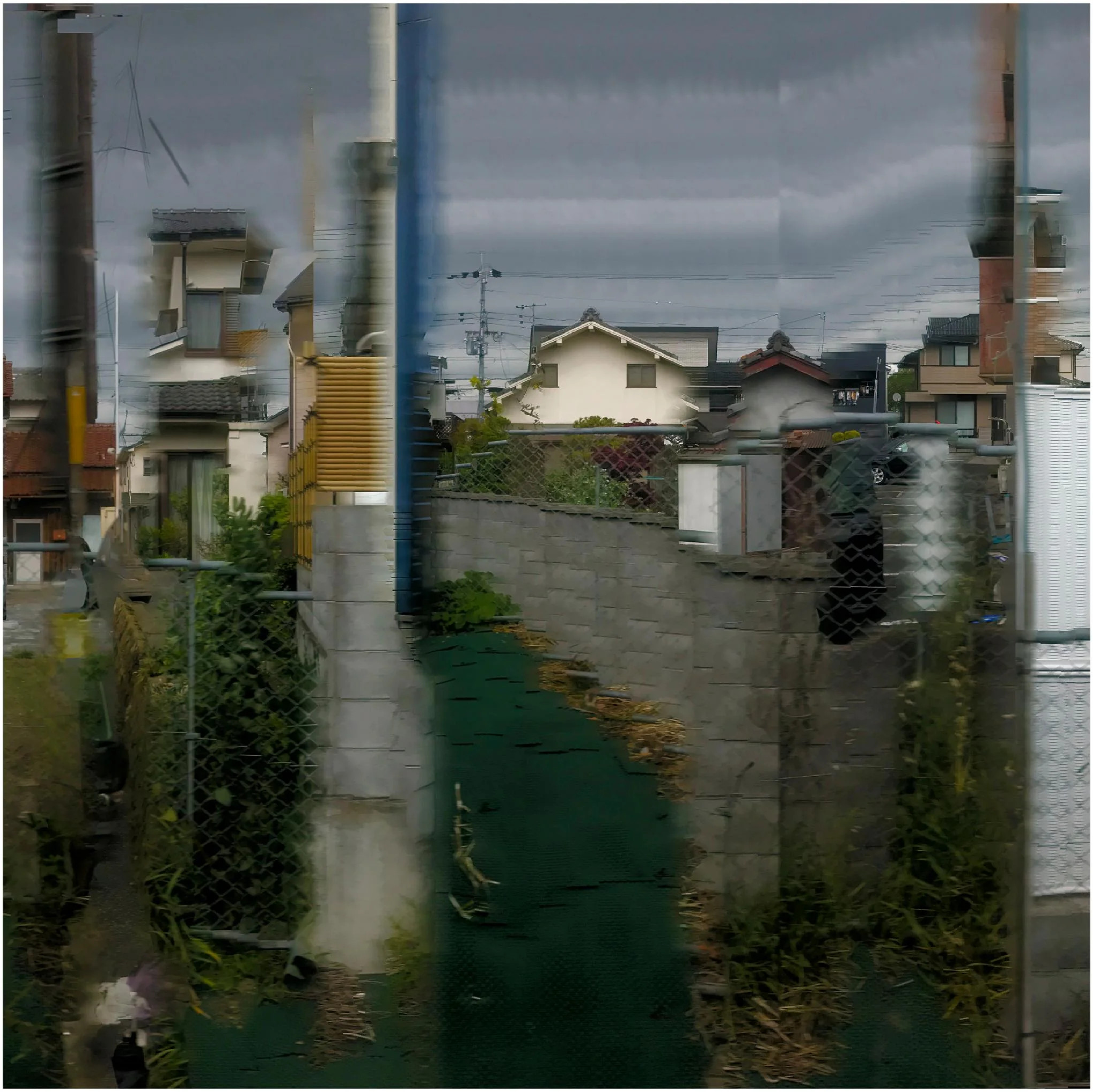

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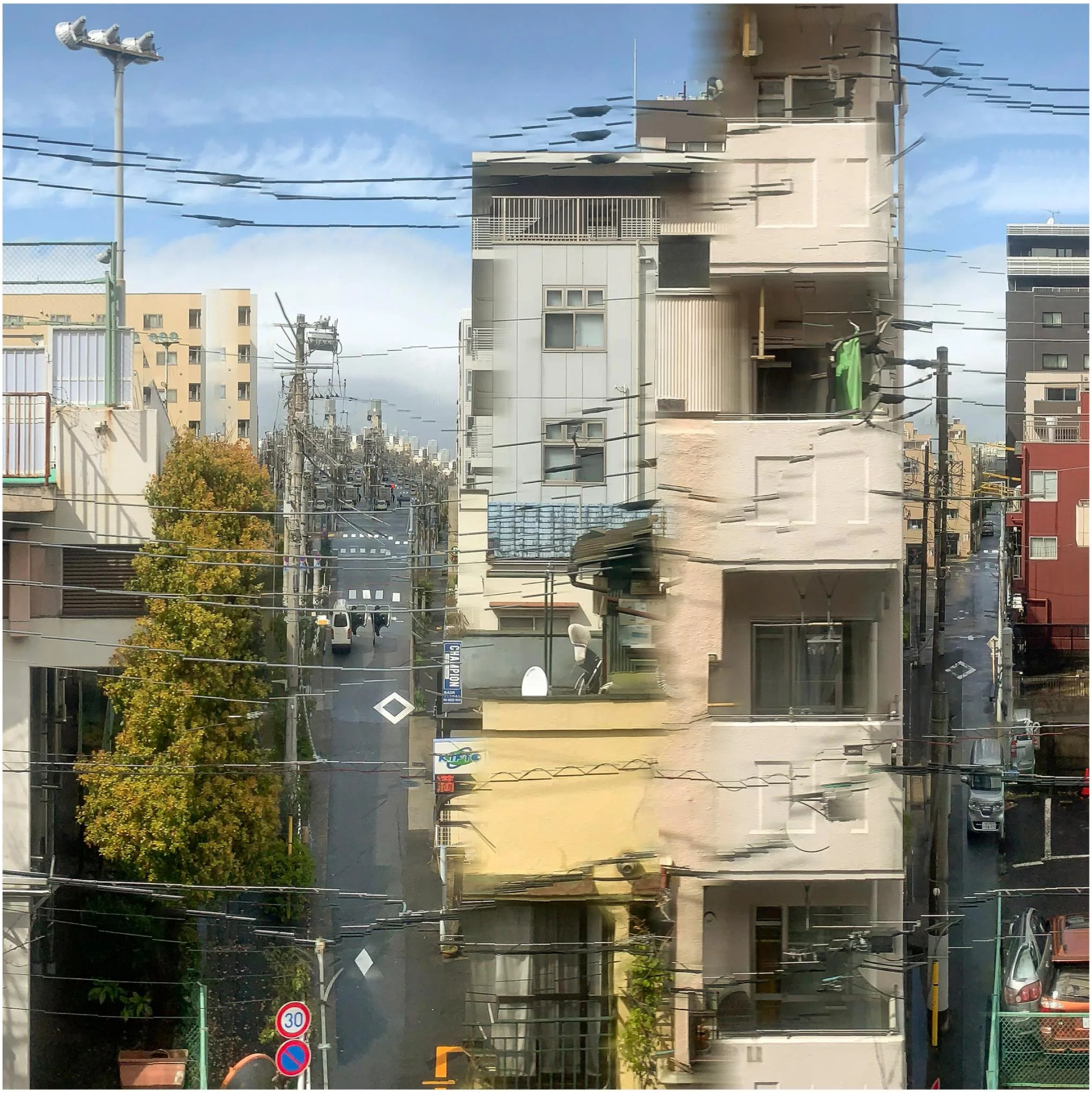
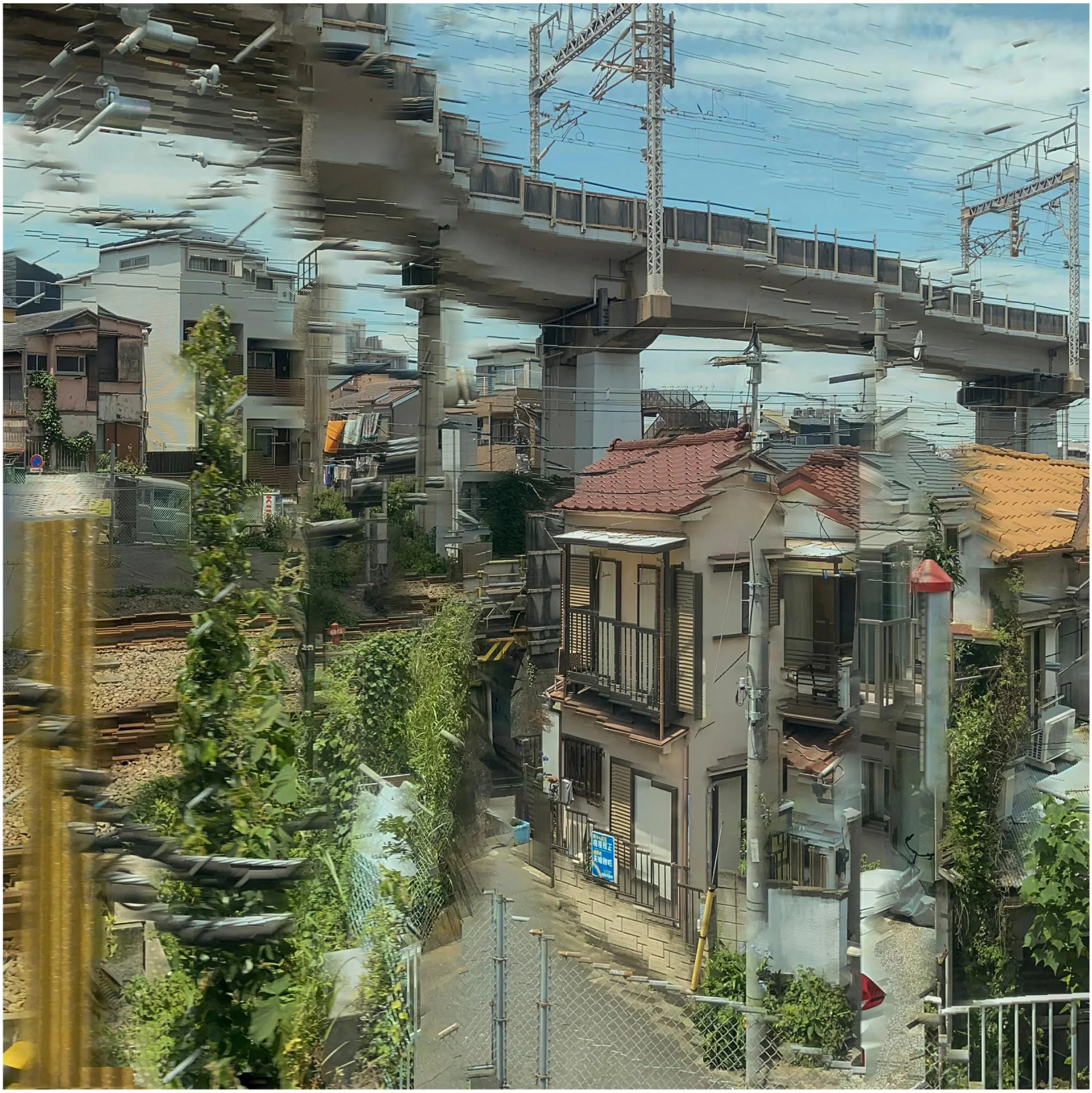
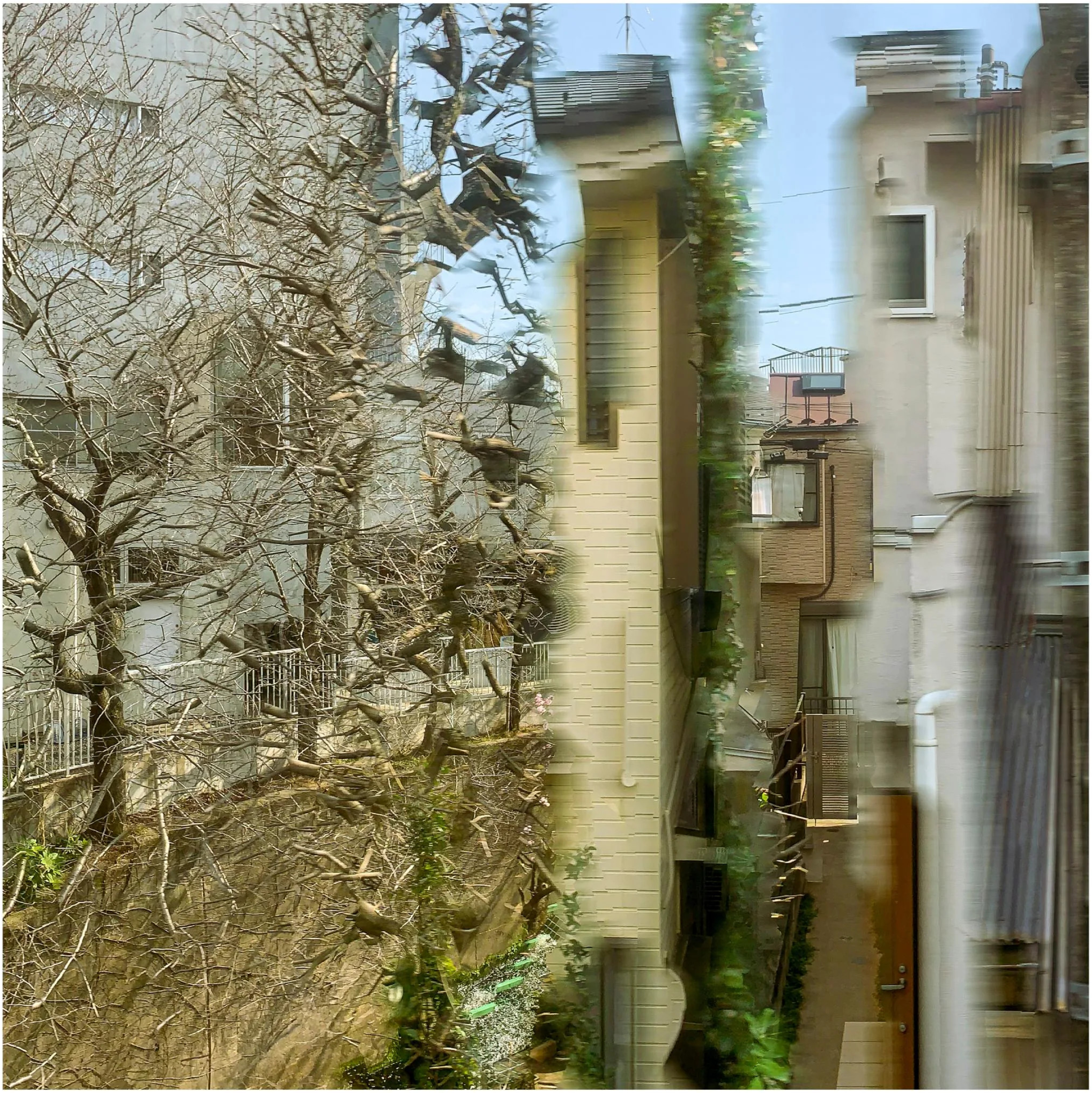

CHAMPION
30

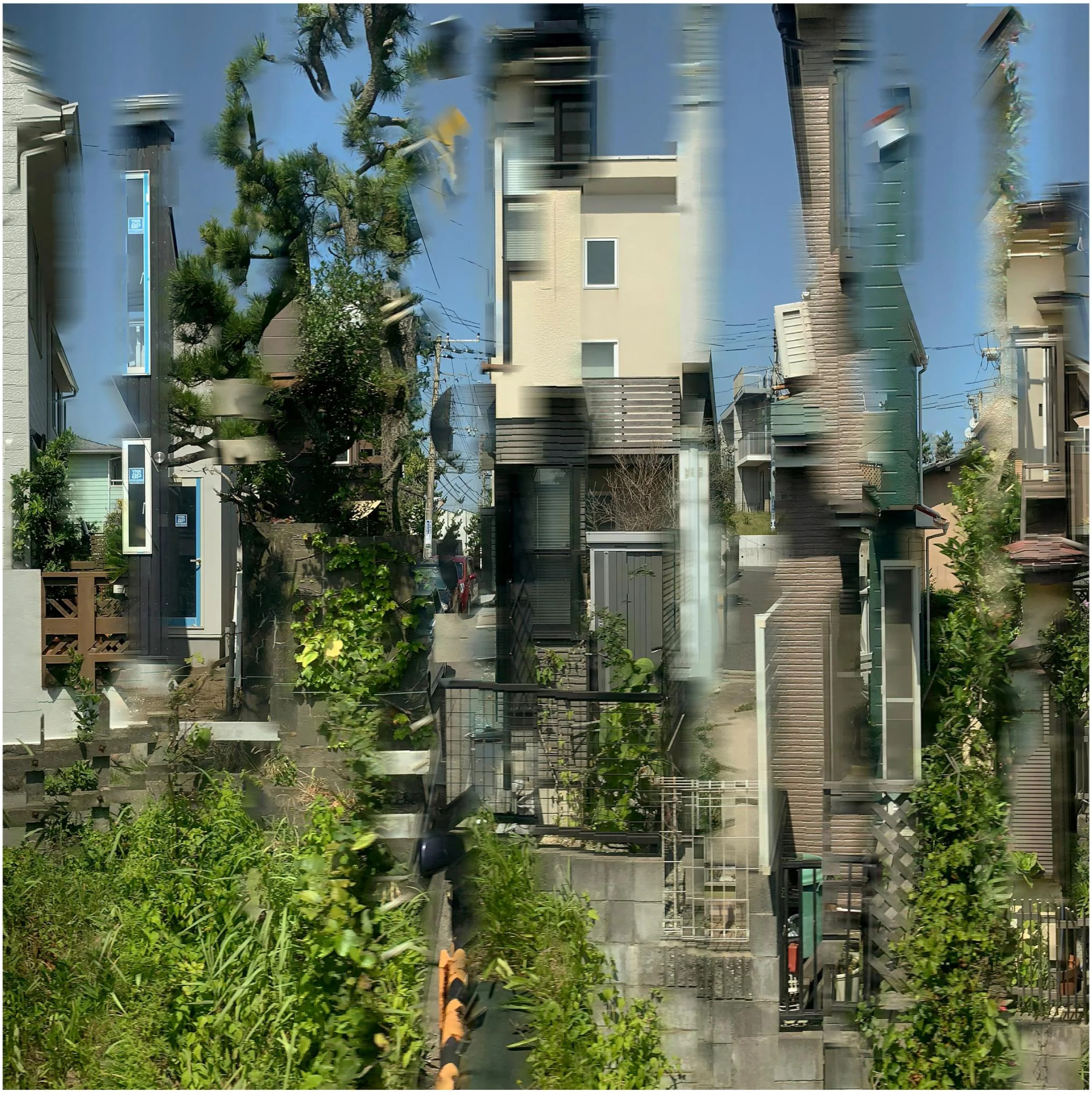
35°41'46.788" N 139°48'15.612" E



35°36'24.402" N 139°43'26.448" E



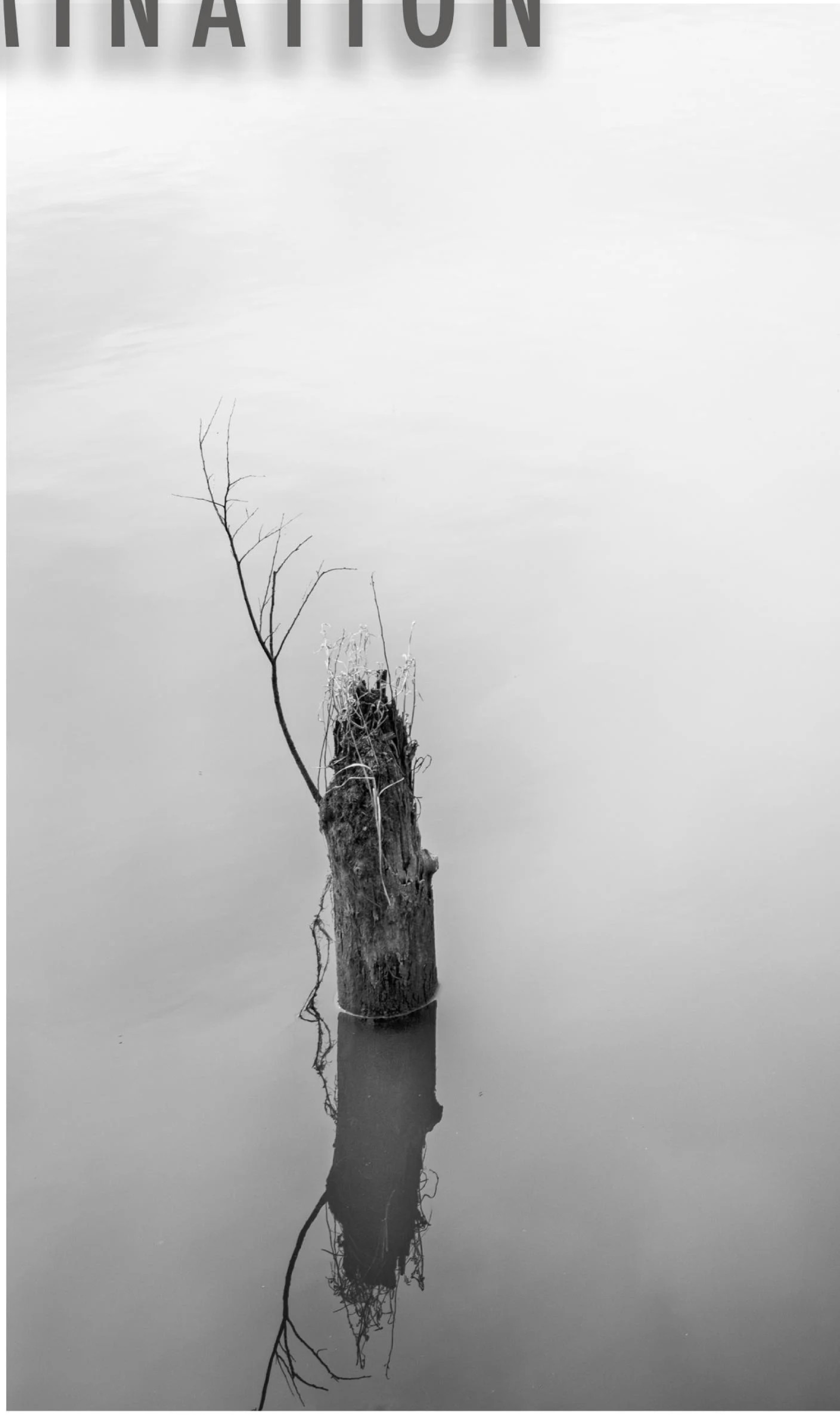
35°42'56.718" N 139°41'25.818" E



35°19'1.73" N 139°28'29.42" E

35°42'41.31" N 139°57'2.238" E

ILLUMINATION



One day, my brother suddenly became paralyzed from the waist down due to an incurable disease.

With no effective treatment, all I could do was encourage him and offer prayers. I visited shrines, pleading endlessly for his recovery.

On my way home, I discovered a small pond where weeds grew from a rotting wooden stake. The plants clung to the little soil they had, struggling to survive. In their resilience I saw the essence of life — never giving up, enduring in harsh conditions. The moment felt sacred, and before I knew it, I was praying.

Later, when I printed the photograph of that scene, I instinctively felt this was the true form of prayer.

Since then, I have returned often to what I call the "prayer pond." One day I saw a faint light above the stake, a tiny universe of its own, and heard a gentle voice: *"Your prayers have been received."*

Miraculously, my brother recovered. Today he walks unaided. His healing has filled me with courage and gratitude, renewing my hope each day.

HIROAKI HASUMI

By the Light of the Moon